

V O G U E

INCORPORATING VANITY FAIR



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AMERICANA NUMBER • FEBRUARY 1, 1938 • PRICE 35 CENTS

Only Hawaii gives you
such a feeling of utter happiness

Matson Line
to Hawaii

NEW ZEALAND • AUSTRALIA • via SAMOA • FIJI



COPR. MATSON
NAVIGATION CO., 1938

Details of *Matson Cruises to Hawaii and South Seas*, also *reservations at Royal Hawaiian and Moana Hotels* in Honolulu, from
Travel Agents or MATSON LINE offices at New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland.

★ S. S. LURLINE ★ S. S. MARIPOSA ★ S. S. MONTEREY ★ S. S. MATSONIA ★



BEST'S OWN AMERICANA

A. AMERICAN GOLFER - A famous American fashion to which thousands of sports-loving young women are devoted. Two piece style, made in the wonderful Lorraine Shir-o-Shakker, product of a fine old New England mill. Shirt with ted bottom (eliminates bulky underwear). Skirt with comfortable kick pleat. Action sleeves. Stripes or checks in brown, blue, green, rust. Sizes 12 to 20. **6.50**

B. GLOUCESTER CHAMBRAY - Shining and clean as the sea that washes the shores of the picturesque New England town for which it's named. Tailored in a shirt frock by McMullen, with pleated bosom blouse and gored skirt. Blue, aqua, rose. Sizes 12 to 40. **10.95**

C. DENIM SUITS - A rugged little outfit ideal for "roughing it". The sort of suit you wear hiking, camping, on a ranch, for dusty motor trips, for fishing, etc. Standard workman's denim in classic navy with red stitching, in "faded" blue, in the new desert rust. Washable, of course. Sizes 12 to 40. **5.95**
Wear it with red or navy bandana shirt. **2.95**

D. FRONTIER PANTS - A bit of Americana from our Western plains. The trousers that cowboys and Dudes wear on the ranches, and their vogue is spreading. Recommended for casual riding anywhere, and for general "knocking about" in the country. Cotton gabardine in tan or brown **6.95**. The gaudy sateen shirt is **1.95**. Wear any kerchief knotted cowboy fashion at the neck.



E. VALCUNA KNITS - This type of knitted costume is practically a "uniform" in every smart American resort and suburb. The yarn, an American development, has remarkable resistance to shrinking, sagging, stretching, and will wash. Harlequin pattern for 1938, in beige, copen, yellow. Also pottery green, raspberry, aquamist, Sizes 14 to 20. **12.95**
Silk gumpe to wear underneath. **3.95**

F. INDIA PRINTS - The prints are native ones from India, but the fashion is 100% American! The vogue for these picturesque little dresses started in Palm Springs, was sponsored by the glamour girls sojourning there. Newest this season is the dirndl silhouette. Sizes 12 to 18. **8.95**

G. YANKEE DOODLE - is what we call this saucy sailor dress. It's a California fashion, pet of the film beauties to wear on their yachts or around a pool. Navy linen with white tape, white with navy or red. Sizes 12 to 18. **8.95**

H. MABS OF HOLLYWOOD - and her Lastex satin creations have revolutionized bathing fashions. Her figure-moulding swim suits are film colony favorites, the pet of glamour girls everywhere. They allow perfect freedom for everyone who really swims, but are decorative enough to delight the eye when one simply lolls about. Shell design on Bemberg rayon satin. **9.95**

Mail orders filled

BEST & CO.

Fifth Avenue at 35th

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE CLEVELAND HEIGHTS GROSSE POINTE



The Thirtieth Generation of Fromm Pedigreed Foxes will be Auctioned this Month at Fromm Ranch, Hamburg, Wis.

Showing Begins February 5th — Sale February 14th

Your store's fur buyer will travel to Northern Wisconsin to obtain his share of these fabulously beautiful skins. See him today and have him make a special selection for you.

From the east coast, from the west coast, from the North and the South, the trek to the Fromm ranch will soon begin. The thirtieth generation of Fromm Pedigreed Foxes—most beautiful in the entire history of this famous fur—will be presented at the February Auction.

Fromm Pedigreed Foxes are unlike any other silver foxes in all the world. The pelts are incredibly large... beautiful... deep... soft and silky... frosted completely

with pure silver. This is the fur that flatters you most; that couturiers use on their "important clothes."

Write us direct if your furrier does not stock genuine FROMM SILVER FOXES and is unable to supply you.

There is no mistaking Fromm foxes—every pelt has the Fromm medallion sealed to the nose, and the medallion number and Fromm trademark stamped on the leather side. If the medallions are removed when the foxes are made into your stole or coat, ask for them. You will be sent the pedigree certificates of your precious Fromm foxes, if you mail the medallions to Fromm Bros., Inc., Hamburg, Wis.



FROMM *Bright with Silver* PEDIGREED FOXES

Faces designing for

BERGDORF GOODMAN



HERBERT MATTER

There's the English beauty, Peggy Morris, who does superb four-piece sports outfits and also understands so well how to dress the Sargent type for evening.

There's Leslie Morris, who spends much of her time abroad, where she is known for her personal chic. She designs two major collections a year.

There's Mark Mooring, up from a Texas ranch via Paris and the New York theatre, whose specialty is getting the most drama out of yardage.

We lost one designer to Hollywood and took a youngster from there who quickly grew into a No. 1 designer. John Dean does worldly clothes so subtly that your grandmother can't object to them.

There's Mrs. Gleason, who's been with Bergdorf Goodman for twenty years, designing the loveliest clothes worn by many of America's loveliest ladies. She gets an extra special star for her tea-gowns.

with these

and as many more designers, plus our superb tailors, our expert furriers, our skillful milliners—all under the guiding genius of our top executives—Bergdorf Goodman holds its American leadership in high fashion.

Bergdorf Goodman—on the Plaza—5th Avenue at 58th Street

*Stetson's Slant
on Spring*



Costumes by Saks Fifth Avenue



"SKYLARK"...Young upswept brim! A daringly new Breton...so important that Stetson makes it in many versions: all-felt, felt with straw, all-toyo and all-Leghorn.

"TOMBOY"...Crown with a tornado twist. Brim with a devil-may-care snap. Hat with the dash of a dude ranch heart-breaker. Of felt vividly roped with wool.

"UPTOWN"...downtown...all-around-the-town hat in gay felt! Wide-awake brim to halo fresh Spring faces. Stetson hats are shown at stores of fashion everywhere.

STETSON HATS

John B. Stetson Company, 358 Fifth Avenue, New York

JOHN B. STETSON COMPANY, (CANADA) LTD., BROCKVILLE, ONTARIO. STETSON HATS, 70 NEW BOND STREET, LONDON, W. I.

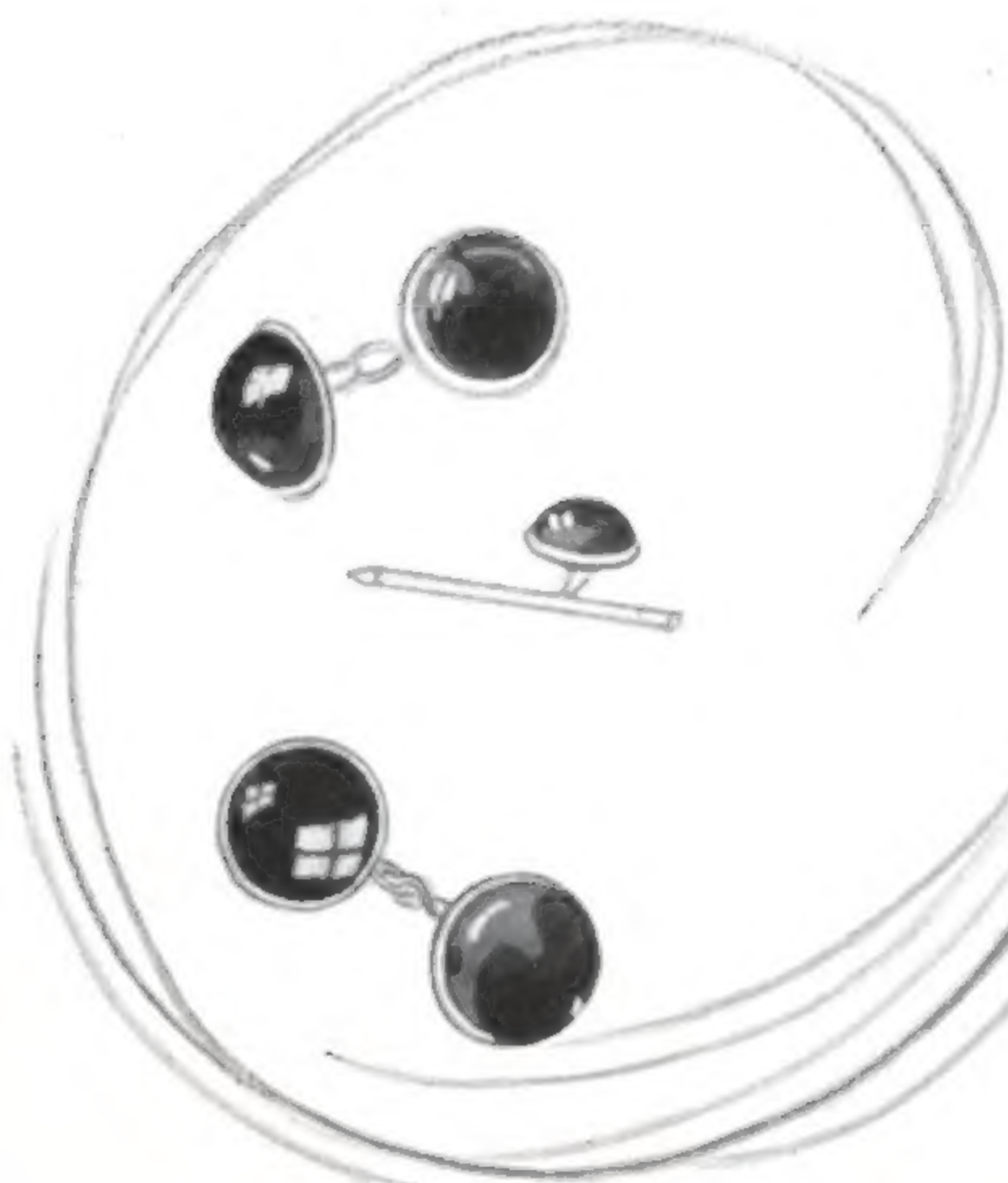


Viva Nan Westley
and her famous namesake,
our "Nan Westley" dress...

Two shining lights—this gifted American designer, and the famous dress that gives you so much daily charm and utility. Tremendous success because it fits beautifully at the vital points of shoulder, bosom, hip. Because any age or figure can wear it easily. Because there's no time or climate limit to its chic. In sheer Dupont acetate rayon, now, in rose, beige, yankee blue, fingernail red, big apple green, trailer blue, with cabochon cut studs. Sizes 12 to 20, 19.95 Extra sets of studs in red, green, blue or amber jewel colors, 1.00

In the Nan Westley Corner, Second Floor

Lord & Taylor



Fifth Avenue at 38th Street, New York



It could only happen here . .

How very American—this story of a woman who introduced fresh new ideas in store-keeping and made a feminine specialty shop internationally famous in three brief years.

Mrs. Hortense Odlum is the woman—and she herself is as American as the stars and stripes. Born in a small town in Utah. Daughter of a farmer. Grew up in a typical “little grey home in the West”. Married a struggling young attorney who made a colossal success.

The first scene is in the East. The Board of Directors of a large finance company is meeting to consider what to do with a store it has just acquired. One of the directors, a man, proposes that a woman be asked to visit the store and report what she sees from the customer’s point of view. Mrs. Odlum is asked to take this assignment because she is the typical consumer.

SCENE 2: A small office in Bonwit Teller. Mrs. Odlum has submitted such an illuminating report that she is asked to continue giving the customer’s angle on the workings of the store. For the first time in her life she has a job, a desk, a brief case. She is interested, enthusiastic, still typically the customer.

SCENE 3: October, 1934. Mrs. Odlum is asked by the Board of Directors to become the head of Bonwit Teller. “But” she protests “I don’t know anything about running a store. All I have been able to tell you is how to satisfy the customer.” “That’s just what we want” say the directors. So Mrs. Odlum moves to a new office and takes her place behind a new desk—the president’s.



IT COULD ONLY HAPPEN HERE..

SCENE 4: October 1935. "We must make the customers feel as if they were guests in our own home," says Mrs. Odlum. A year has passed. A year of great progress. The door of the new president's office has been wide open—open to customers and employees alike. Mrs. Odlum, now close to the inner workings of the store, seeks to insure the fresh "customer's point of view" that has meant so much to the store. The answer is found in Consumers' Advisory Committees. These are made up of customers—a new committee of four women meeting each month in the president's office. Here informally, over luncheon the customer and the store head discuss matters of mutual interest. How shopping can be made pleasanter. What the customer would like to see done. Barriers down once and forever between the shop and the women it serves.

SCENE 5: October 1936. The proof of the pudding—on the anniversary of her second year as president, Mrs. Odlum is able to present concrete evidence of the success of her new approach to business. This is a "double . . . double . . . double" anniversary. In two years Bonwit Teller has *doubled* the number of its charge customers, *doubled* the number of its employees and *doubled* the volume of its business.

SCENE 6: October 1937. The third birthday of the new Bonwit Teller. And now another significant innovation—a Salespeoples' Advisory Committee. Having sought counsel from the customer, the store now turns to its own sales force. A committee of salespeople elected by fellow workers meets monthly with Mrs. Odlum. Over luncheon, common problems are discussed. From the very beginning the employees have been co-partners in this interesting new venture in retailing. Now the bond is even closer. Store head and staff plan together to see how service to the customer may be made ever better. And so another chapter is written in retail history.

It could only happen here—that such a man-size job, done by a woman, could be reported in such an appropriate spot. A great magazine, also headed by an eminent woman, undertakes a thrilling job. To report America. To take its fashion photograph. We salute this great American issue of Vogue. We're proud to record here our own bit of Americana.



BONWIT TELLER

FIFTH AVENUE AT FIFTY-SIXTH STREET, NEW YORK



Americana woven in Silk

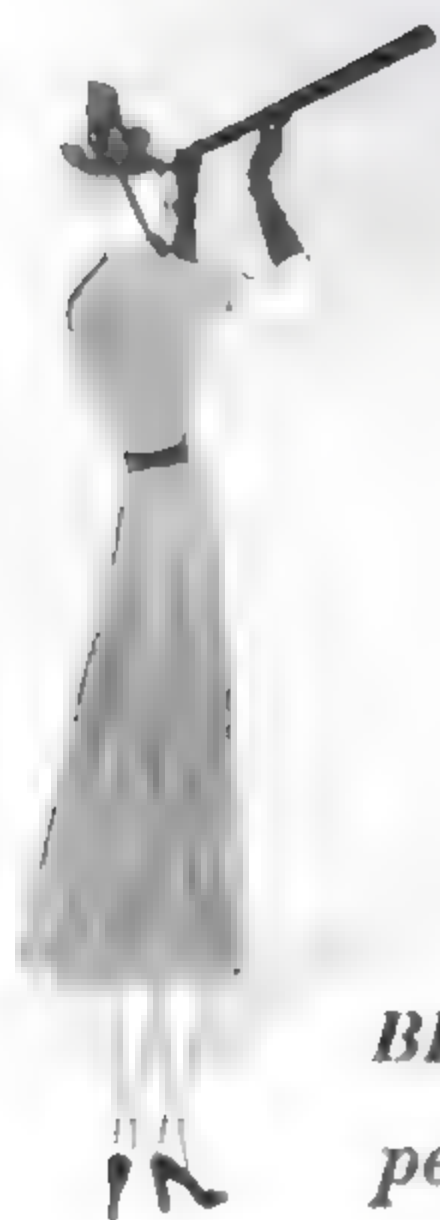


AMERICANA 1938 — A dinner gown of poppy red silk voile. Both fabric and gown are American designed and American made.

The record of silk in this country is a record of American industry — a record of American men and women employed in gainful occupations — a record of American capital building for its workers, for itself and for America — a record of American determination to make the best in fabrics available to all. Combined with the intrinsic quality of the silk fiber these facts have been woven into a record which makes the history of the silk industry in America truly
AMERICANA.

- 1623** — James I decreed that any Virginia planter would be fined £10 if he failed to cultivate at least 10 mulberry trees for each 100 acres.
- 1657** — The Virginia Assembly offered 10,000 pounds of tobacco to any planter who exported £200 worth of raw silk or cocoons per annum.
- 1732** — Georgia started a mulberry nursery, importing an English clergyman as instructor.
- 1749** — A filature for reeling silk was built in Savannah, Georgia.
- 1770** — A filature was established in Philadelphia with money raised by popular subscription.
- 1810** — Rodney and Horatio Hanks erected a small mill at Mansfield, Connecticut, to manufacture sewing silk and twist, used water power and built their own machinery—all in a space 12 feet square.
- 1815** — First mills for weaving silk ribbons, trimming and fringes established in Philadelphia by William H. Horstmann. In 1828 he brought the first Jacquard loom to the United States.
- 1838** — Cheney Brothers established silk mills at South Manchester, Connecticut. In Philadelphia William H. Horstmann was manufacturing a power-driven loom of his own design for narrow fabrics.
- 1839** — Paterson silk center was started by Christopher Colt, Jr.
- 1848** — William Skinner started manufacture of silk at Northampton, Massachusetts.
- 1875** — There were some 180 silk manufacturing concerns. By this time power looms had passed hand looms in total number.
- 1882** — Manufacture of silk velvets was started in Paterson. Belding Brothers started the manufacture of silk in Belding, Michigan.
- 1880-1900** — The value of the silk industry's product increased from twelve million to eighty-seven million dollars.
- 1891** — The Department of Agriculture in Washington discontinued its Department of Sericulture and transferred matters appertaining thereto to the Department of Entomology.
- 1909** — The Department of Entomology rendered a report stating definitely that economic conditions in the United States were not suitable for the raising of silk worms on a profitable basis.
- 1914-1925** — The value of silk goods manufactured in America increased two hundred and eighteen percent.
- 1938** — Manufacturers of silks are creating for American women silk fabrics which are not only beautiful but are fabrics of quality — silks that will retain their beauty and shape through repeated wearings — silks that will become the Americana of tomorrow.

ITALIAN
TAN



*BELOVED NEW NEUTRAL . . . a delicious creamy caramel,
perfect accessory color for your first Spring fashions. In a
distinguished collection of Spring shoes by La Valle.
PIQUANT, 12.75 TOPKNOT, 16.75 DELROY, 14.75 BEVERLEY, 14.75*

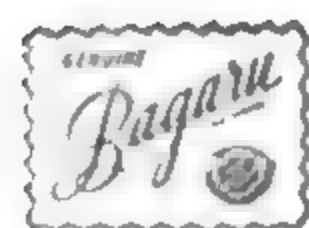
SAKS FIFTH AVENUE
NEW YORK CHICAGO

SYNONYMOUS
WITH SPRING!

CASUAL COATS IN THE NEW

Bagaru

FABRIC AND STYLES REG. APP. FOR U. S. PAT. OFF.



American Beauties, three—spirited and revolutionary as today's woman! True Casual Coats that carry on from dawn to nightlight with the easy unconcern of thoroughbreds! Made of the New Bagaru, a sensational coating with an unusual surface. Beautiful and entirely different, the fabric is steeped in color and woven from pure virgin wool. Coats are lined with a silk crepe, as attractive as it is long wearing! At the better shops throughout the country, or write

BAGEDONOW BROTHERS, INC. • 512 SEVENTH AVENUE • NEW YORK
Makers of Westbury Coats . . . Nationally known . . . Universally admired





TONI FRISSELL

tweed + tailoring + taste . . . equals our Sunningdale Shop formula for casual, comfortable chic. Clothes for American living: the sum of fine Scotch fabrics, top workmanship, and long-lived classic fashions. Example, exclusive striped jacket with matching plain skirt, limited amount woven for us by Linton of Carlyle in four magnificent colour combinations. \$89.75. Sunningdale Shop, Sixth Floor.

MARSHALL FIELD & COMPANY, Chicago



GEORGE PLATT LYNES

**Carolyn*

...quick change artistry in Celanese* Rayon for American gadabouts!

...the skirt swirls from a sunburst of tucked-down pleats!

...un-zip the snug jacket...the blouse plays a stellar role!...22.95

☆

☆ Sleek perfection in Zana sheer crepe, a Stehli fabric, woven of CELANESE* and other rayons. Sizes 12 to 20

*Reg. U. S. Pat. Off.

CAROLYN MODES are sold in one fine store in each of 100 cities from coast to coast. For the store in your city, write National Modes, 130 West 51st Street, New York, N. Y.



Designed by Milgrim with you in mind

This Spring you will want a bolero suit by Milgrim. Preferably, one of the models illustrated. First, because they reveal a new verve and originality, and, because they are made of fine woolen dyed exclusively for Milgrim in the most flattering shade imaginable — Larkspur Blue — brilliant as an azure sky. The quilted bolero, (left) is worn over a tailored wool dress. (Right) Bolero suit with its ball-braid trimming strikes a smart, new note. Ready-to-Wear.

MILGRIM

6 WEST 57th STREET, NEW YORK
EAST ORANGE — WHITE PLAINS —
CLEVELAND — DETROIT —
MIAMI BEACH



THROUGH ELIZABETH ARDEN'S RED DOOR on Fifth Avenue, you enter America's first beauty salon on a grand scale. Its seven floors have been called "larger than many a store, more beautiful than many a palace, more scientific than many a laboratory."



GYMNASIUM EXERCISES, once so dull, have been made amusing by Elizabeth Arden, one of whose supple pupils kicks up her heels in this picture. One of Georgia O'Keefe's flower paintings is reflected.



Dear

NEVER before has any woman taken this way to thank a whole nation. But this is a special occasion. This Americana Number of Vogue may be preserved for a thousand years—and what is more perfectly American than the things which America has inspired Elizabeth Arden to do for beauty?

Dear America! When you discovered, twenty years ago, that personal beauty is every woman's birthright, your instinct drew you to two small rooms on Fifth Avenue where a young woman was creating beauty in a new way.

Dear America! You magnified those two rooms until they turned, almost overnight, into America's first beauty salon on a grand scale. You demanded the establishment of other Elizabeth Arden salons from coast to coast.

Dear America! Quickly you learned the value of Elizabeth Arden's treatments and preparations. You demanded them with the true American instinct for whatever is good and beautiful. You wanted them in greater number and variety, year after year—until now you have inspired Elizabeth Arden to give you 108 different beauty preparations, perfumes and appliances, and to supply these in 595 sizes, shades and odors, so attractively put up that you preserve many of her jars, vases and cases for household ornaments.



EDDY DUCHIN is presented by Miss Arden on Tuesdays



SUPERVISION BY PHYSICIANS has always been insisted upon by Elizabeth Arden. Discovery after discovery in the therapeutics of beauty has been made in her salons, always under competent medical control. This picture shows a treatment for the stimulation of circulation, one of her treatments that has been constantly improved.

America!



SECLUDED ONCE, NOW FAMOUS, is "Maine Chance," Elizabeth Arden's private farm. At the request of clients, she has turned it into America's first, de luxe summer beauty-and-health establishment.

Dear America! You have agreed with thousands of your best merchants, all over the country, that Elizabeth Arden's preparations are a symbol of social progress and of honorable dealing. They have accordingly become a chief source of livelihood to uncounted thousands of store managers and saleswomen.

Dear America! You have overwhelmed Elizabeth Arden with your kindness. Your daughters and their educators invite her to lecture at their schools and colleges. You deluge her with appreciations of the music to which you dance. You have guessed that, in her preoccupation with beauty and science, she has had little time to think about fame and fortune—and therefore you have given her more fame, and more fortune, than has come to any other woman in business history.

Dear America! This is Elizabeth Arden's tribute to you. May all who love you realize that in this great country fortune smiles—and will always smile—upon a woman who devotes her life to the creation of beauty for all women, everywhere.

Elizabeth Arden

691 Fifth Avenue, New York

BOSTON • PHILADELPHIA • CHICAGO • WASHINGTON • LOS ANGELES



THE FIVE PILLARS OF BEAUTY shown here were created by Elizabeth Arden to support her great original discovery of "Cleansing-Toning-Soothing" as the way to beauty. These five preparations destroyed belief in heavy face massage. They are considered the most widely known of all fine beauty preparations in the world.



HYDROTHERAPY is treatment by bathing. Miss Arden's clients have an endless choice of delightful baths, such as the famous Ardena Bath, and the foam bath shown here; and they have inspired her to prepare fifteen different bath luxuries to use at home.



IN THE CRYSTAL WATER of her Maine lake, you learn such unexpected knacks as the correct leg-drive in swimming. You come to "Maine Chance" to gain beauty. You leave with beauty—and with new mastery of your favorite sport, whether it happens to be tennis, riding, bowling, Badminton, aquaplaning . . . or bridge.

Elynor Fashions

THE CASE FOR AMERICAN DESIGN... A PRESENTATION IN CELANESE RAYON

★ Gayest suit...two-piece tailleur
and dressy frock...so very Ameri-
can in their variation of feeling.
Fashioned in L. & E. Stirn's
Zeeboney containing Celanese
Rayon yarn. Tailored superbly...
with exact details
giving a new noncha-
lance. Sizes—12 to 20.
Colors—Navy and
black. Price—\$22.95



NEW YORK, N. Y., FRANKLIN SIMON'S • BOSTON, MASS., E. T. SLATTERY COMPANY • CHICAGO, ILL., MANDEL BROTHERS, INC.
CHATTANOOGA, TENN., MILLER BROS. CO. • DETROIT, MICH., B. SIEGEL CO. • ST. LOUIS, MO., SONNENFELD'S

*Reg. U. S. Pat. Off.

Elynor Fashions

BATON ROUGE, LA.....ROSENFIELD'S
BEAUMONT, TEXAS.....WHITEHOUSE D. G. CO.
CORNICANA, TEXAS.....J. M. DYER CO.
CORPUS CHRISTI, TEXAS.....M. LICHTENSTEIN & SONS
DURHAM & GREENSBORO, N. C.....ELLIS STONE CO.

FORT WORTH & WACO, TEXAS.....R. E. COX D. G. CO.
GALVESTON, TEXAS.....MC BRIDE'S
GARY, IND.....H. GORDON & SONS
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GREENWOOD, MISS.....W. T. FOUNTAIN, INC.
HOUSTON, TEXAS.....COLUMBIA D. G. CO.
KNOXVILLE, TENN.....MILLER'S
LAREDO, TEXAS.....AUG. C. RICHTER, INC.
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RICHMOND, VA.....MILLER & RHODES



Beauty and the breeze. Debut of the deb-on-air Cabana, 1938 version. In it you're wooed and won by every Spring breeze that's blowing. Colors include a deep heavenly shade of blue, lazy-cloud white and others. And comfortable! Your feet are in clover in this famous Walk-Over. Most Cabanas \$8.75. *Design Pat. Pending.*

510 FIFTH AVE., NEW YORK · PARIS · LONDON

Walk-Over Cabana

Other Walk-Overs \$7.75 and up. Slightly higher West.
Geo. E. Keith Company, Brockton, Mass. Costume by
Del Monte-Hickey featured at Sanger Bros., Dallas.

When it's Labelled **du pont rayon**

● All Europe envies America's ready-made clothes. Glorifying note in this XXth Century sweep is Du Pont Rayon. Du Pont research has made possible whole new schools of fabric—exciting weaves that

bring increasing excitement to clothes. America's best designers prize them for unweighted drape and smart performance. The spring fashions pictured on these pages are only a handful from the current collections.

"PEAK OF THE WEEK FASHIONS"—NOW IN YOUR SMARTEST SHOP



Young jacket ideas—cameo embroideries—lace tops—wonderful necklines—the new easy skirts—sparkling spring color against soft rayon sheers. Pick one and you'll catch an advance breath of spring. All sell for 19.75 and 22.75



it's Top in Fashion... and All American



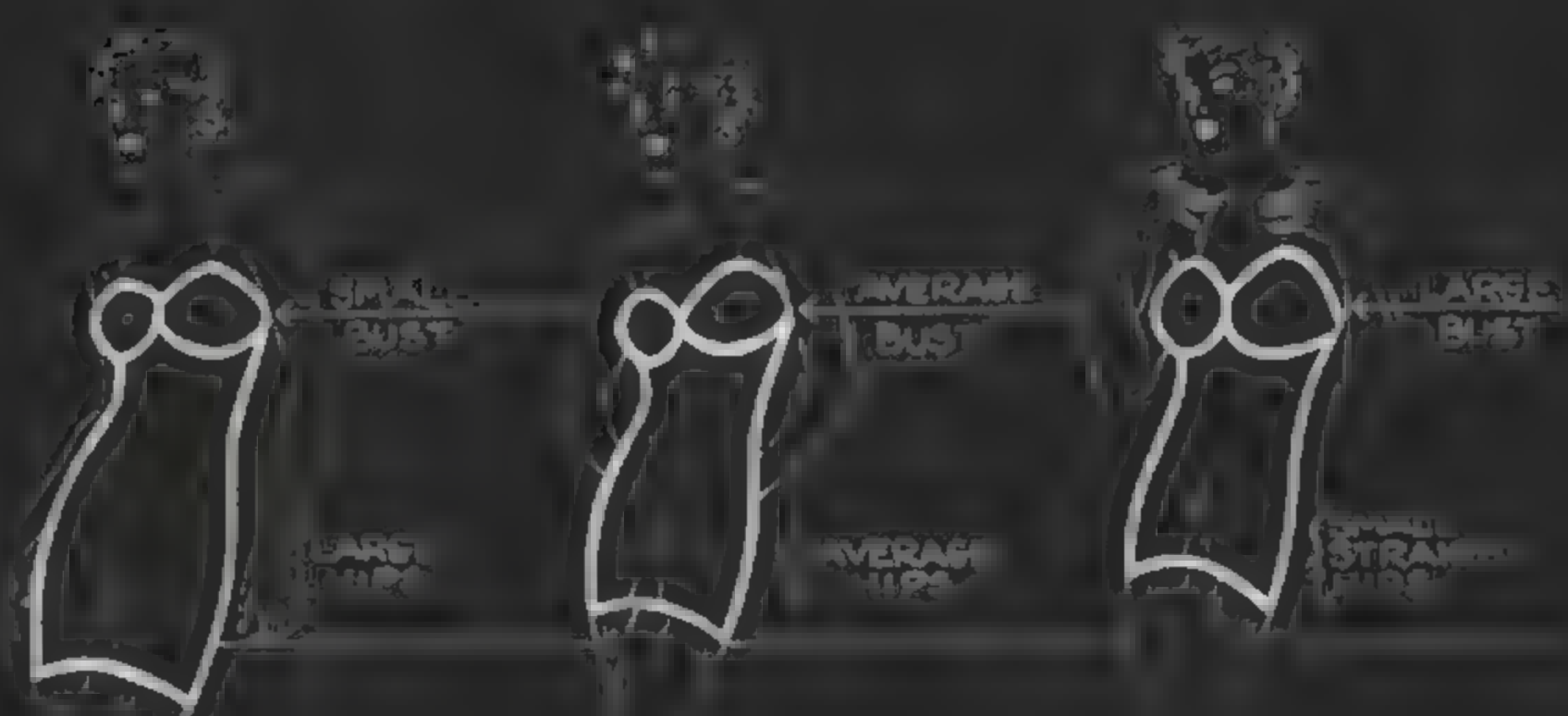
FABRIC OF
du pont rayon

*In fashion shopping, look for the Du Pont Rayon tag or label, because Du Pont Rayon is linked with better fabrics and better priced clothes. ***Advertisement by Rayon Division, E. I. du Pont de Nemours & Co., Inc., Fifth Avenue, New York*

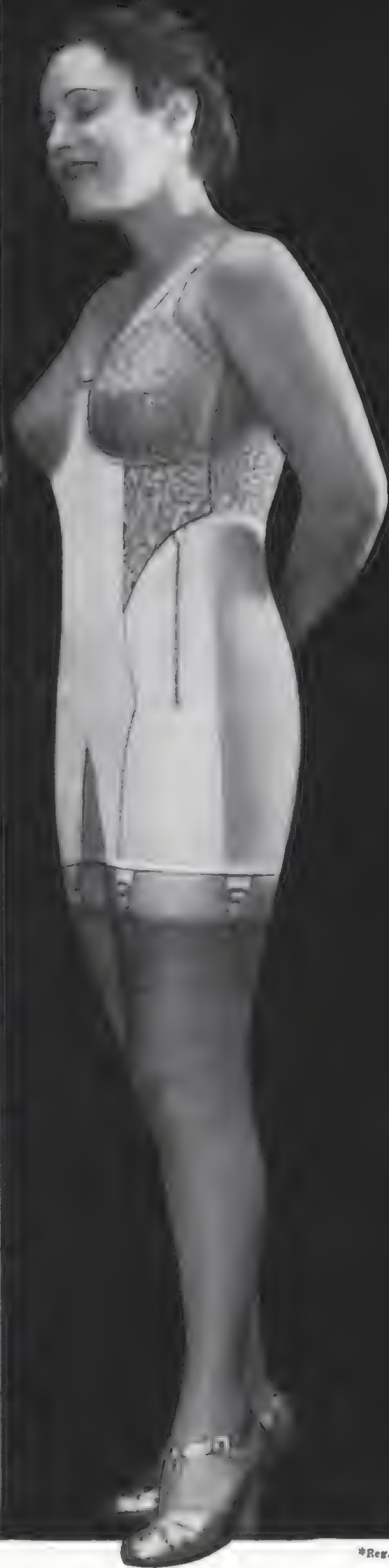


"HALF-SIZE" LE GANT

FOR ALL TYPES OF SHORT FIGURES



BY REDFERN



© 1938
W. B. Co.

*Reg. U.S. Pat. Off.

"You're still 5 feet 4, Mother. I'd have sworn you'd grown at least that much taller!"

"You knew it all the time, you minx. Who introduced me to Half-Size Le Gant?"

This mother's Darling Daughter isn't exaggerating. Half-Size Le Gant, for shorter women who wear half-size dresses, does lend a definite illusion of length to the figure. And, like other Le Gants, it is different from ordinary foundations because it has the comfort of elastic with the control of cloth—and "No yanking down this corset"—it will not ride up.

Write for free 24-page illustrated booklet, "The Corset That's Different." The Warner Brothers Co., 200 Madison Ave., New York. In Canada, The Parisian Corset Mfg. Co., Quebec.

CORSETS AND CORSELETTES \$5 TO \$35. AT BETTER SHOPS



Henri
Bendel
10 WEST 57
NEW YORK

Youthful charm in slim pleats and little girl collar. A Henri Bendel Original in Folio Crepe, woven of Enka Rayon. \$75.00

THE
FOLIO
CREPE
WAS
MADE
WITH
ENKA
RAYON

AMERICAN ENKA CORPORATION ★ 271 CHURCH STREET, NEW YORK

Luxables Everywhere Under



"THEY'VE CAPTURED SMART SUN SEEKERS . . .
THEY'LL SWEEP NORTH THIS SPRING," famous stores say

Watch the smart sun seekers! What they play in down South will sweep North for a triumphant summer.

This year, Luxables reign in every sun spot! They're wearing them from morning till night. For cruise and playtime—sports and dance time. "They're smart. And goodness—no upkeep!" gay travelers report. "Lux keeps them fresh as a breeze," they add.

Famous stores say: "We advise Lux because it's kind to striking colors and clear whites." Lux won't shrink woolens or spoil their fit. Anything safe in water alone is safe in gentle Lux.

R.H. MACY & CO.

ON A WEST INDIES CRUISE, lovely ladies live in Luxables from Macy's Little Shops. "They're smart and they're thrifty," this world-famous store says. "There's nothing safer than Lux, for anything washable."



MISS EILEEN HERRICK, (right) after the dither of a New York debut, is ready for shore in crush-resistant linen of beige and bottle green, trim as a military uniform. "I'm keen about Luxables, because they can be freshened in no time at all—and safely, too, when you specify Lux," she says. The printed pongee (center) is cool as a tropic night—and everybody knows how beautifully pongee Luxes!

BEST & CO.

IN PALM BEACH gardens, Best's California fashions are the hits of the season. "We explain to our customers that cottons and linens are really fine fabrics—they thrive best on Lux care," says Best's.

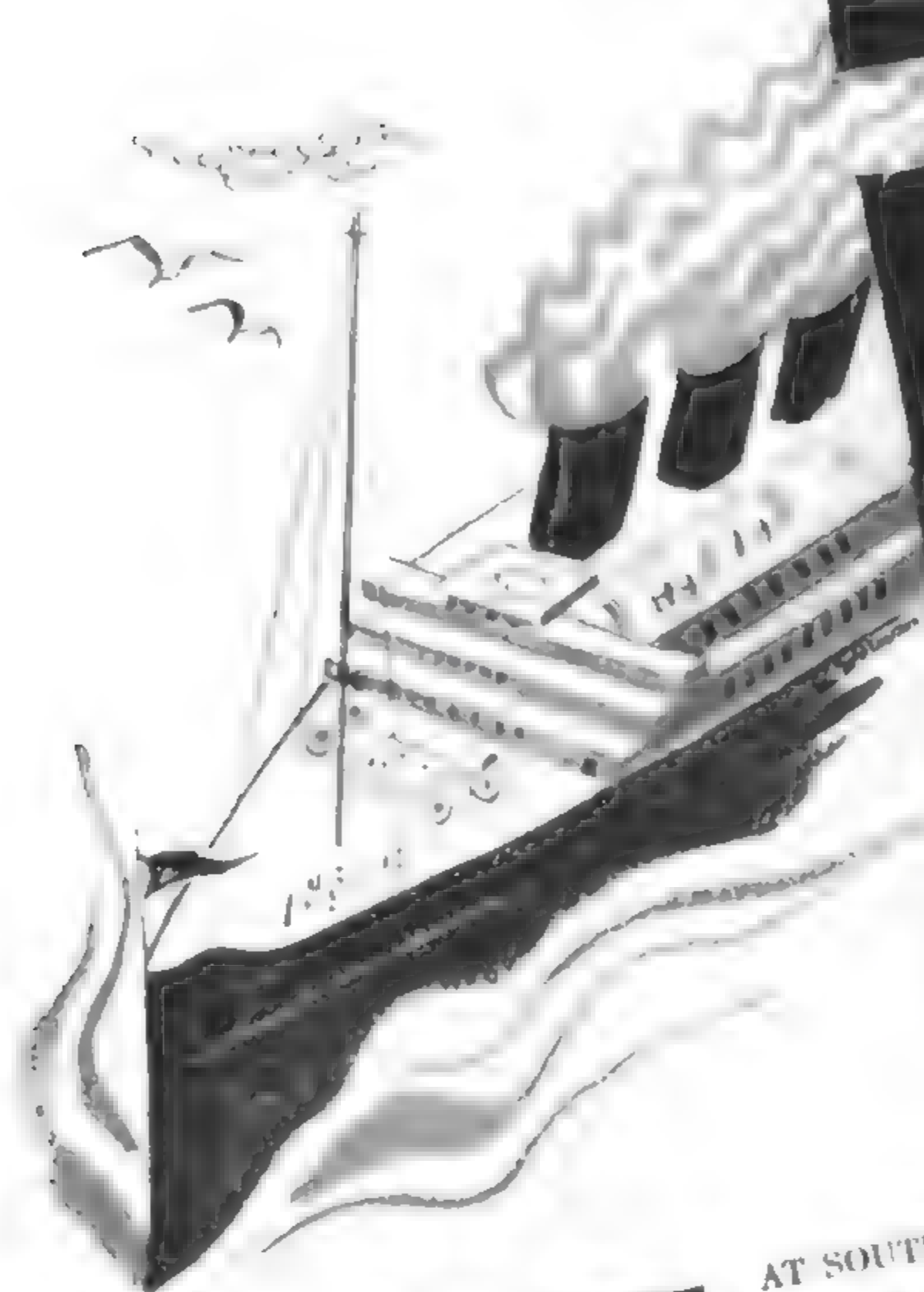


MISS JANE WILL (right) is devoted to sharkskin slacks in sailor white. "Lux saves so much on 'upkeep,'" she says, "that it stretches my allowance." Her companions wear beach dresses over their bathing suits. Center, the popular dirndl in bright red. Left, natural linen with big buttons.

The Sun!

JOHN WANAMAKER

"FOR NASSAU NIGHTS, Luxable dance frocks are in great demand, so we're ordering them for late spring here," says John Wanamaker, New York. "'Washable' means so many kinds of washing 'abuse,' we prefer to say 'Luxable.' With lukewarm Lux suds, and gentle handling, even delicate evening dresses will come out lovely as new."



LORD & TAYLOR

AT SOUTHERN RACETRACKS, clothes are in the spotlight. "Pick clothes that are 'Luxable,'" say Lord & Taylor. "With Lux care, costumes sparkle all season."



MRS. J. R. LEONARD (right) places her bet on shantung - pure white banded in bright green. "I wouldn't allow my sports silks and rayons to be washed without specifying Lux," she says. "Only with Lux do I feel safe about colors." Wedgewood-blue hand-blocked linen, a Clarepotter design, races neck to neck for first honors.



MISS VIRGINIA VINNEDGE (center) complements her wheat-gold hair with a slim frock of aquamarine. A contrasting girdle adds loads of "swish." "I don't hesitate to trust fine things to Lux," she says. "because I know it's safe for anything water alone won't harm." Right, a gayly flowered jacket that zippers to the throat is worn over a simply cut dress of white "bedspread" piqué.



Gentle Lux is kind to colors! Unlike many harsh soaps, it contains no harmful alkali. And Lux cleanses so perfectly, there's no need for injurious cake-soap rubbing.

Before the first crocus Elynor Fashions

In advance of the first crocus Elynor suits and toppers* arrive in town for the biggest suit spring in years. Man tailored and dressmaker suits, meticulously tailored by Londonderry, Inc., in the tradition of fine tailoring, beautifully finished in the finest of fabrics.

We're justly proud of our English drape Classic... a slim waisted suit with long sleek hipline and the new moulded bosom curve. An adroitly tailored suit with new lapels and a link fastening. Lined with EARL-GLO Rayon throughout. You'll find them at your favorite shop for less than \$25.00.

*Topper is separate

Elynor Fashions

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For the name of the store in your city, write to Elynor Fashions, 225 West 34th Street, New York City

stimulating!

Grace Donohue

Blush Cream*

brings *New* hope for
wrinkled skin...



Stop worrying about lines, wrinkles, or sallow skin. Pat on Blush Cream—the beauty-bracer. Action is instant.



In about 60 Seconds you actually *feel* the invigorating tingling—*see* the fresh color in your cheeks. Blush Cream *shows* results!

60 second link to facial loveliness

NATURALLY, you want lovely skin. Every woman does. And now comes an amazing preparation that helps to eliminate tattle-tale lines and wrinkles—Grace Donohue Blush Cream, the beauty-bracer whose action is instant!

Unlike anything you've ever tried—Blush Cream is not a cosmetic to camouflage the skin surface. Although applied externally—it's a beautifying stimulant whose action goes *beneath* the skin. There it reacts on the nerve endings that affect the facial blood vessels—bringing forth the fresh flow of oxygen-carrying blood so vital to the cellular rebuilding process. The process which determines the condition of your skin!

The more oxygen—the faster new cells are able to replace the old. This acceleration of natural reconstruction soon starts to soften aging lines and wrinkles, helping to smooth away the harsh effects of age. As you use the cream steadily, you'll actually note how lines are becoming less and less apparent—bringing about a metamorphosis that is almost uncanny. But your mirror will tell you that it's true!

Nor do you have to wait for Blush Cream to start its revitalizing action. It starts *immediately*. A few seconds after it's applied you *feel* an invigorating tingling—*see* the glow of fresh



Grace Donohue

color that mounts to your cheeks. Visible proof of the beautifying activity that's taking place underneath!

And here's a remarkable—and EXCLUSIVE feature! The formula for Blush Cream has been so specifically prepared to beautify the face and neck, that it will not act on any other part of the body. A point which you can easily prove for yourself. Also, unlike other creams, Blush Cream can be left on indefinitely—because it is NOT an irritant!

Treatments are simple—and completed in less than five minutes. Directions appear on every package. Try a jar today . . . You'll be amazed at your hitherto unsuspected possibilities.

These stores now sell Blush Cream: Arnold Constable, Bloomingdale's, Saks-34th St., Stern Bros., Abraham & Straus, Frederick Loeser, Namm's, Sage-Allen-Hartford, Conn., and Liggett Stores everywhere. If unable to purchase in your community you can order direct—by mailing this coupon. Please send money order or check (no cash). *Reg. U. S. Pat. Off.

GRACE DONOHUE, Inc.

625 Madison Avenue, New York City

Please send me postpaid, a jar of Blush Cream. Am enclosing \$2.50.

Name _____

Address _____

My favorite dealer is _____

Here are the Corsets



Light but incredibly strong flexible satin and net make this charming evening all-in-one. The uplift is of satin and lace. A Talon slide fastener closes it with perfect smoothness.



For spring suits, a trim girdle of satin and net, is cut higher in front for midriff control. A Talon slide fastener at the side front effects a flat, seam-like closing!



**The "Sunshine Fashions" . . . featured annually by
Burdine's of Miami and Miami Beach, Florida . . .
are notable throughout the country for the pre-view they
give of fashions for the coming Spring and Summer.*



Famous Miami "Sunshine Fashions"* now show
all models closed with Reg. U. S. Pat. Off. TALON Slide Fasteners
... These are four of the 14 styles.

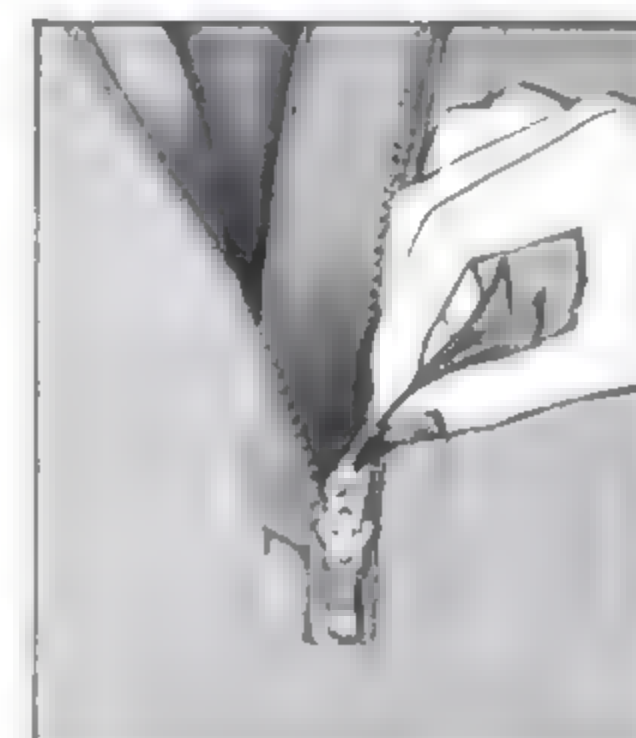
You'll wear this Spring



Net modern uplift top, batiste below, and a slick Talon slide fastener in the side closing combine to make this a most effective all-in-one for general daytime wear.

Running from under the bust to the hips, the Talon fastener in this all-in-one of satin and lace assures smooth, unbroken lines through the waistline region.

TODAY, every woman is aware of the importance of a sleek-bodied silhouette. How she achieves it is illustrated by these four garments . . . *every one is closed with the TALON slide fastener!* ☆ You'll marvel at the *all-round* smoothness of foundations that have the TALON fastener. You'll love its convenience . . . its security. Above all, you'll thank your stars for the minimum of clothes the TALON fastener makes possible. For even under Summer's light, bright dresses—when figures are most in evidence—the flat-lying TALON slide fastener remains unobtrusive as a seam. ☆ And . . . best of all . . . the TALON fastener is available on every type of garment . . . inexpensive as well as higher-priced! TALON, INC., MEADVILLE, PENNSYLVANIA



TALON fastener is the only slide fastener especially made to meet the severe requirements of corsets. It locks securely. It is not harmed by laundering. It always operates perfectly.

THE DRESSES OF THE MONTH*



*Reg. U. S. Pat. Off.

Hats by Vogue Hat Co.

Styled for Young America in *Celanese** Rayon Kashur

Designed by *Mataloy* because Young America favors tucks and pleats for Spring. The two versions shown are tailored in a rich, dull *Celanese* rayon crepe. Left: with tucks to the hem and a gay patent leather belt with eye-catching peasant embroidery. In grey, beige, rose mist or fog blue. At right: youthful and irresistible, swing-pleated skirt, with simple bodice etched in white piqué and closed with a row of impudent buttons. In navy or black. Both 12 to 20, \$22.95



Over 400 shops are showing these fashions. If you don't find them in your favorite shop, write **KANE - WEILL, INC.**, 498 SEVENTH AVENUE, NEW YORK

THEY'RE SAYING *"Better buy Buick!"* IN MIAMI!



There are 4 ROADMASTER models ranging in price from \$1645 to \$1983, and 3 LIMITED models from \$2176 to \$2453 delivered complete at Flint. State and local taxes if any and transportation extra.

The Buick shown is the ROADMASTER convertible phaeton, delivering at Flint, Mich. at \$1983, complete with standard equipment.

Those who get around a lot were first to take to the new Buick, with the result that a roll call of present Buick ROADMASTER owners reads like a digest of our most socially active families. For getting around is both easy and pleasant in this brilliantly behaved traveler; it is not only inches bigger and blessedly smoother, but agile with the energy of 141 horsepower that can flash you from ten up

to sixty in eighteen seconds flat. There's even more to ROADMASTER than meets your appreciative eye — so much more that we doubt if you can match its merit within a thousand dollars of its price.



Palms and Buicks line the roads



Sun... sand... sea — and Buick makes your fun complete



Buick

ROADMASTER with the new DYNAFLEX ENGINE and TORQUE-FREE SPRINGING

A GENERAL



MOTORS VALUE



FORSTMANN WOOLENS for Spring . . . including the famous group of sheer, crisp Porosa Fabrics . . . complete their beauty with a range of colors called **MEZZOTONES***, a series of softly-mellowed shades inspired by beautiful old mezzotints. The Mezzotone colors are dyed in shades ranging from light to dark so that two or three tones of a color may be perfectly

combined in one costume. Thoughtful women know that Forstmann Woolens are supreme in quality and style . . . that they give long satisfaction because they are made of the best pure, virgin wool and dyed with sun-tested dyes. At all good stores, in coats, suits, dresses and by the yard. Forstmann Woolen Co., Passaic, N. J. Sales Office: Empire State Bldg., N. Y. C.

*Reg. U. S. Pat. Off.

Forstmann Woolens



*Young America's
in good shape...*

**THANKS
TO
CARTER'S!**

Carter's youth figure foundations allow the younger generation—and their older sisters—plenty of *freedom* in their active pursuit of happiness! The magic way Carter's restrain tummies, hips and posteriors makes you swear allegiance to these supple trifles. Some are persuasive, others gentle, but every one is soft and comfortable. Slip into a Carter's this season and enjoy the sleek, smooth lines it gives your figure. They fit without the slightest ripple. Pre-shrunk. Washable. Prices \$1 to \$10. New "*Hold That Line*" booklet upon request.



Carter's FOUNDATIONS
Pre-shrunk

F68 (Top) PANEL MOULDETTE COMPLETE: Light, supple, figure moulding. Improved bust section of Val. lace and soft net. Vertical stretch front panel of satin-finish rayon, "Lastex" and cotton. Jersey-stitch Mouldette body fabric ("Lastex," cotton and rayon) with *bias* treatment to insure an "au naturel" roundness. Inch sizes 32-38. \$5.

G91 (Left) PANEL MOULDETTE GIRDLE: (Same fabrics as F68). Gives sleek flat figure lines. Satin-finish rayon,

"Lastex" and cotton vertical stretch panels both front and back. Very smooth, very sleek. Sheer bias cut Mouldette fabric sides. Soft invisible boning. Inch sizes 24-30. \$5. B3 Bandeau of soft net and lace. Sizes 32-38. \$1.50.

P55 (Right) TEENS FIVE PANTIE: A favorite for formal and sports wear. Sleek "Lastex," cotton and rayon fabric. Soft run-resist rayon crotch. Loops for attachable garters. Even sizes 24-30. \$2.50. B6 Bandeau. Sizes 24-30. \$1.50.



(Above left)
A stirring "Fashion First" success in silk marquissette with
string-embroidered bodice \$25.00
Paris pill box copied in straw, \$9.75

(Above right)
Dramatic white camellias on black silk marquissette . . \$25.00
Beret with ribbon cocquards, \$9.75

(Right)
Full gored silk marquissette dress with shirred bodice worn
with hooked-front lace jacket \$39.75



"Fashion

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RUSSEKS FIFTH AVENUE, NEW YORK
RUSSEKS FULTON STREET, BROOKLYN

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Altoona, Pa.....Simmonds
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Charlotte, N. C.....Lucielle Shop
Chattanooga, Tenn.....Pickett's
Chicago, Ill.....Gertrude Kopelman
Chicago, Ill.....South Shore Vogue
Chillicothe, Ohio.....Norvell's
Cincinnati, Ohio.....Jenny
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Dayton, Ohio.....Towne and Country, Inc.
Decatur, Ill.....Stewarts Fields Apparel Section
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Detroit, Mich.....Walter's, Inc.
Duluth, Minn.....M. C. Albenberg Co.
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Evansville, Ind.....Kaiser's
Fresno, Calif.....Bruckner's

Galveston, Texas.....McBride's, Inc.
Gardner, Mass.

Winchester Specialty Shop, Inc.
Gary, Ind.....Hudson's, Inc.
Glendale, Calif.....Campus Shop, Inc.
Grand Rapids, Mich.....Margaret-Mary Shop
Great Falls, Mont.....Sullivan's, Inc.
Greensboro, N. C.....Brownhill's
Greensburg, Pa.....Pross Co.
Hammond, Ind.....Rothschild & Hirsch
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Huntington, W. Va.....The Princess Shop
Indiana, Pa.....Molly Ann Dress Shop
Johnstown, Pa.....Kline's, Inc.
Kewanee, Ill.....Kewanee D. G. Co.
Knoxville, Tenn.....Miller's
La Crosse, Wis.....E. R. Barron Co.
Lancaster, Ohio.....Wiseman's
Latrobe, Pa.....S. P. Reed Co.
Lexington, Ky.....Denton's
Lima, Ohio.....Feldman's Inc.

Firsts

STORES OF AMERICA



(Above left)
A "Fashion First" triumph in Dunbarton tweed,— rectangular cape ensemble with fitted jacket and chiffon scarf, designed by Etta Gaines \$49.50

Chin strap "Careless" hat with ribbon bows \$8.75

(Above right)
Luxurious shoulder-to-hem tuxedo fronts of white-dyed fox—a "Fashion First" in Forstmann's wool \$119.50

Chiffon draped on felt (or baku), \$8.75

(Left)
Massive tuxedo fronts of white-dyed fox split to give opulent effect of two skins,—on coat of Juilliard's "Lacella" . . . \$129.50

Jersey on a felt (or baku) hat, \$8.75

Lancaster, Pa. Hertzler
Lansing, Mich. The Style Shop
Louisville, Ky. Simmonds
Lowell, Mass. Cherrv & Webb Co.
Manchester, N. H. Leavitt Stores Corp.
Mason City, Ia. Damon's, Inc.
McKeesport, Pa. Katzman's
Memphis, Tenn. Lowenstein's
Midland, Texas. Addison-Wadley Co.
Milwaukee, Wis. Bitker-Gerner
Nashville, Tenn. Rich, Schwartz & Joseph
Newark, N. J. Renaults
New Haven, Conn. Moline's
Norfolk, Va. Rice's Fashion Corner, Inc.
Norristown, Pa. Novell's
Norwich, Conn. Simon Mandell
Oak Park, Ill. Bramson, Inc.
Oil City, Pa. Edwards
Ogden, Utah. Fred M. Nye Co.
Oklahoma City, Okla. Street's Ready-To-Wear
Parkersburg, W. Va. Broida's
Peoria, Ill. The New Brooks

Philadelphia, Pa. Dewees
Phoenix, Ariz. The Vogue
Pittsburgh, Pa. Meyer Jonasson's
Pittsfield, Mass. England, Bros.
Portland, Maine. Owen Moore & Co.
Portland, Oregon. Lipman-Wolfe & Co.
Portsmouth, Va. Leggett Department Store
Pottsville, Pa. Caster's
Racine, Wis. Murray Held Co.
Raleigh, N. C. Jean's
Richmond, Va. Greentree's
Roanoke, Va. Lazarus, Inc.
Rochester, N. Y. Kroll's
Rock Island, Ill. McCabe's Style Shop
Rutland, Vt. The Vogue Shop
Sacramento, Calif. Bon Marche
St. Louis, Mo. Sonnenfeld's
Salisbury, Md. The Schleisner Co.
San Antonio, Texas. Carl's
San Francisco, Calif. Livingston Bros.

Schenectady, N. Y. Lady Lee-Evelyn Shop
Scranton, Pa. Cleland Simpson Co.
Sharon, Pa. R. H. Garrick
Spokane, Wash. Alexander's
Springfield, Mass. Beverly Shoppe
Stamford, Conn. H. Frankel & Sons
Syracuse, N. Y. Flah & Co.
Terre Haute, Ind. Silver Specialty Shop
Toledo, Ohio Modern Modes
Torrington, Conn. Loffeda Shop
Tyler, Texas. Klines
Uniontown, Pa. Rosenbaum, Inc.
Warren, Ohio. House of Fashion, Inc.
Washington, D. C. Frank R. Jelleff, Inc.
Wilkes Barre, Pa. Hollywood Apparel Shop
Williamsport, Pa. The Arline Shop
Wilmington, Del. Arthur's Apparel Shop
Worcester, Mass. Richard Healy Co.
York, Pa. Bell's
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Write to your local store for the new 12-page "FASHION FIRSTS" brochure



GLORIFYING THE FOOT , , , For every occasion, every costume, every mood , an exquisite shoe of distinction awaits you in Paramount Footwear. Master craftsmen create the trim, sophisticated lines of flattering elegance which distinguish every pair. Behind this artistry lies the perfection of true quality. For moments that matter , be your loveliest self in Paramount Footwear. \$6⁵⁰ AND UP



*This card in your
footwear assures you
exclusive styling.
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THIS IS AN
ORIGINAL MODEL
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PARAMOUNT SHOE MANUFACTURING COMPANY

, , , SAINT LOUIS

SPRING . . . in person

WHY wait for Spring when you can catch its spirit now? In immaculate navy blue, fresh with its white eyelet collar, blithe with its pleated skirt. One of many Spring - sponsored navy blue dresses of CROWN RAYON FABRICS . . . CROWN TESTED to assure all important points of fabric quality. Behind CROWN RAYON stands AMERICAN VISCOSE CORPORATION, World's Largest Producer of Rayon.

Copr. 1938—American Viscose Corporation

Sketched at SAKS FIFTH AVENUE

Grayston



LOOK
FOR
THE
CROWN
TAG



"Slow Pokes" take note: Quicken your dressing time with speedy little Talon placket fasteners



• Two-piece dress has a pleated skirt closed at the side with a Talon fastener in the placket. Printed shirt-tail top may be worn tucked inside or outside.



• A flower print, full at the top, flared at the hem, is fitted through the middle with a wide belt and a Talon slide fastener concealed in the placket.

JUNIOR MISS DRESSES



No "peek-a-boo" gaps mar your sleek silhouette when dress plackets close securely with the seam-smooth Talon fastener

Q U I C K E S T W A Y T O

No wonder there's an overwhelming demand for the **TALON** fastener

Reg. U. S. Pat. Off.

Photographed on an American Airlines Plane



• Designed for travel, a three-piece outfit in flecked tweed. Box coat, short-sleeved basque jacket piped in grosgrain, trim fitting skirt closed trimly at the hip with a Talon fastener in the placket.

• Inserted strips and bow belt of bright grosgrain call attention to the slim waist region of this wool bolero costume. Concealed placket closed with a Talon fastener keeps the fitted silhouette intact.

• Contrasting jackets are important. Here is one in beige trimmed in navy worn over a tailored dress in navy wool. A Talon fastener in the placket of the dress closes it with neatness and dispatch!

TALON SLIDE FASTENER FOR DRESS PLACKETS

Reg. U. S. Pat. Off.

MISSSES' DRESSES



▪ A plain bolero and wrap-around skirt in plain crepe add a redingote guise to a polka-dot dress. A Talon fastener makes a seam-smooth placket line.

▪ Striped pique makes the top of a wool dress and a boutonniere for its jacket. All placket troubles are avoided by the use of a Talon slide fastener.



▪ The "City of Los Angeles" inter-car telephone is tried by a traveler. She wears a printed bolero outfit, closed with a Talon placket fastener.



"Retired for placket repairs" never applies to dresses equipped with the sturdy little Talon slide fastener

A S M O O T H E R L I N E

in all dress plackets, reports *Oskar Barrhak*, New York illustrator

Photographed on Union Pacific's "City of Los Angeles"



▪ A crepe dress adopts the short bolero line introduced by Schiaparelli. Collar and cuffs are white. Placket closes snugly with a Talon slide fastener.



▪ Princess dress with a fan-pleated skirt closes smoothly at the side with a Talon placket fastener. Bolero and dress pockets edged in white embroidery.



Even in moments of stress and strain you can trust the Talon placket fastener never to pop open...or allow the tiniest gap to show



Talon slide fastener, properly applied, is entirely invisible when closed.

All dresses on these two pages are creations registered with the Fashion Originators' Guild...junior miss dresses available in sizes 11 to 17...misses' dresses in sizes 12 to 20, at leading stores.

Please address all inquiries to TALON, INC., MEADVILLE, PA.

QUICKER, EASIER, SMOOTHER CLOSING...PREVENTS GAPS

Spring Silhouette

DEMANDS SMOOTH FIT!



Most Styles

\$6⁷⁵₀Slightly higher
Denver, West

Naturalizer Shoes fit with glovelike smoothness



TROIAN



MERCURY



ANALEE

★ If a frock doesn't cling smartly to your curves, you take up a seam or whip in a dart or two...but shoes must fit smoothly from the start. That's why America's smartest dressed women are swinging to Naturalizers. Made over special molded-to-the-foot lasts, Naturalizer Shoes hug your heel, hold your instep firmly, give your toes room to express themselves. And the materials, colors and heel heights are sure to suit you to a "T". Write for booklet picturing newest, most popular styles for Spring. Blue Ribbon Shoemakers, Department A, St. Louis, Missouri.

**DON'T SPEND YOUR LIFE TWO FEET FROM HAPPINESS
REVEL IN THE THREE-WAY FIT OF SMARTLY STYLED**

Naturalizers

Stars of the evening . . . youth in its most glamorous guise

Fashioned by BON RAY* in pure silk MARQUIZA

a COHAMA formal fabric of sheer sorcery



*Designs registered U. S. Pat. Off.

At the leading shops of the country including those listed, or write Bon Ray, 525 Seventh Ave., N. Y., for the name of the store in your city

NEW YORK, N. Y. RUSSEKS 5TH AVENUE, MARILYN SHOP
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 Atlanta, Georgia Leon Frohsin
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 Birmingham, Ala. Burger-Phillips Co.
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 Columbia, S. C. Hattwanger's
 Dallas, Texas Sanger Bros.
 Decatur, Illinois Gebhart Gushard Co.
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 Fort Worth, Texas W. C. Stripling Co.
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 Galveston, Texas Nathan's
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 Rochester, N. Y. McCurdy & Co.
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 San Francisco, Calif. Livingston Brothers
 Schenectady, N. Y. Lady Lee
 Seattle, Wash. Frederick & Nelson

South Bend, Ind. Ellsworth Store
 Springfield, Ill. Wm. Altman
 Springfield, Mass. Forbes & Wallace
 Steubenville, Ohio Cooper Kline Company
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YOUNG AND LOVELY

FROCKS OF *Stroock* "BAMBA"

In full accord with youth—a trio of sheer dresses you'll wear under furs now, and on into crocus time. Made of Stroock "Bamba" and dyed the haunting colors that only Stroock wizardry makes possible. "Bamba" is loomed from the rare animal fibres that give durability to this feather-like fabric. Sizes 12 to 20. At your favorite store or write to Lords Sportwear, Inc., 498 Seventh Ave., New York City

THERE IS NO SUBSTITUTE FOR STROOCK QUALITY

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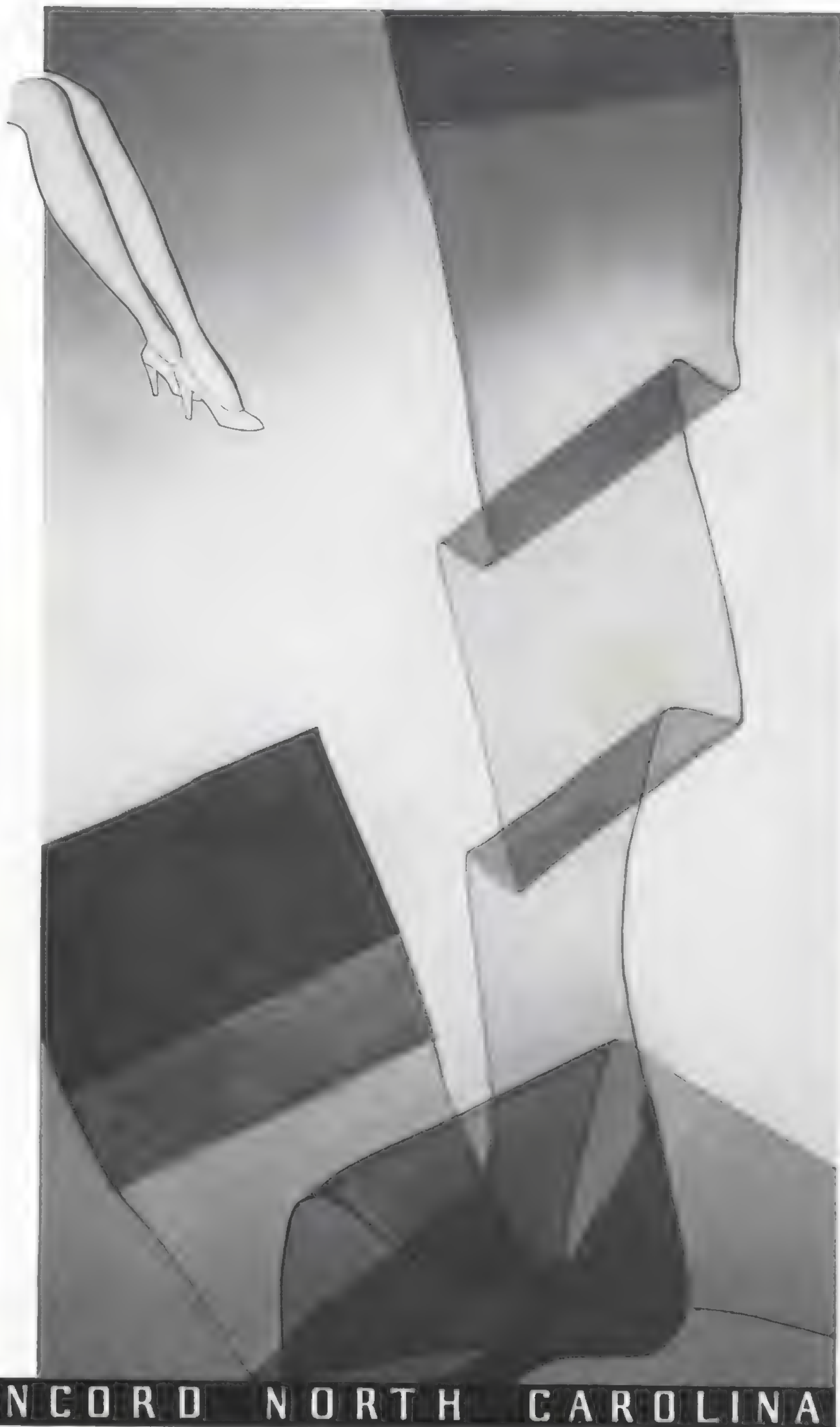
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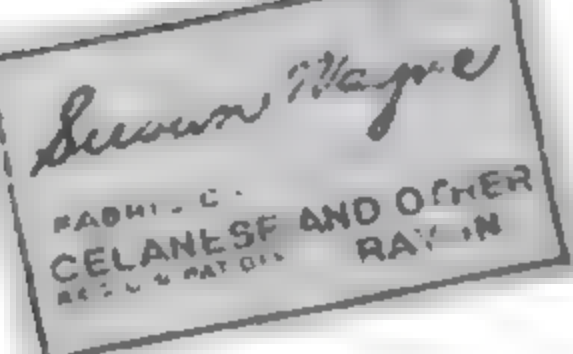


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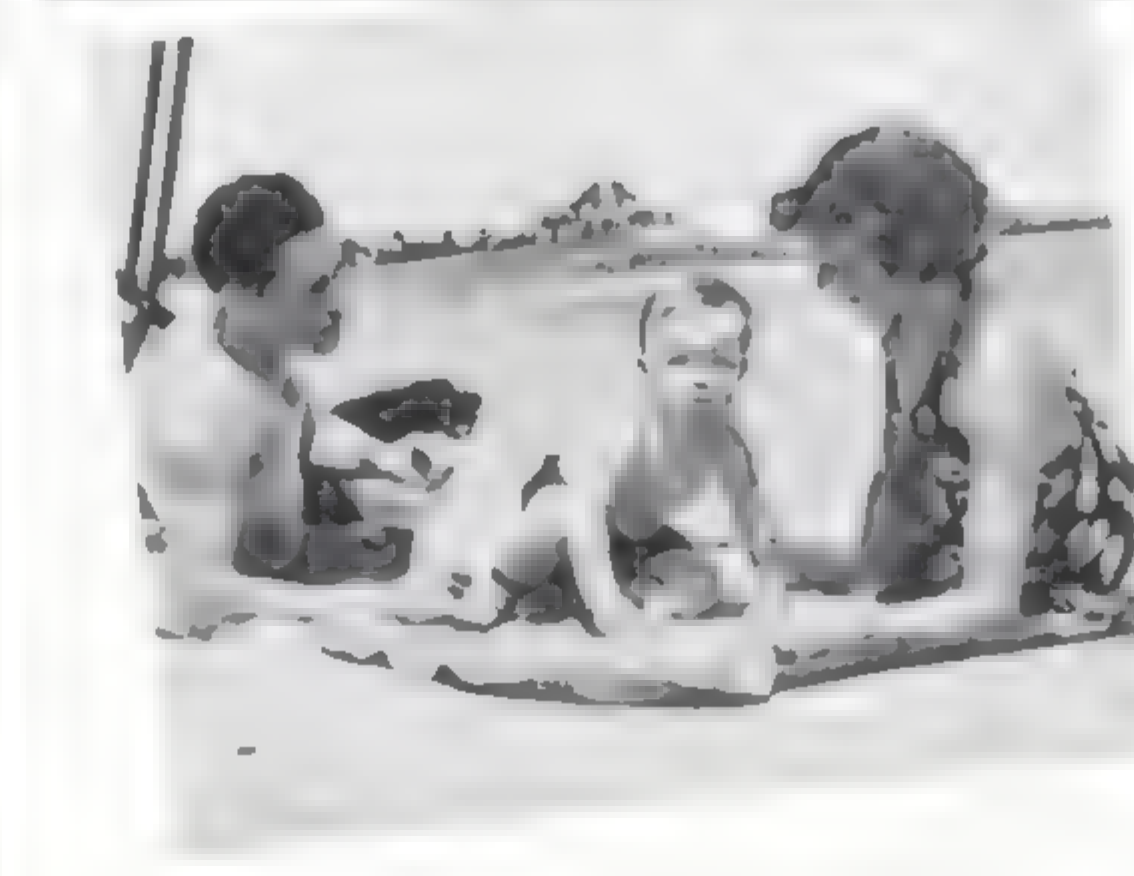
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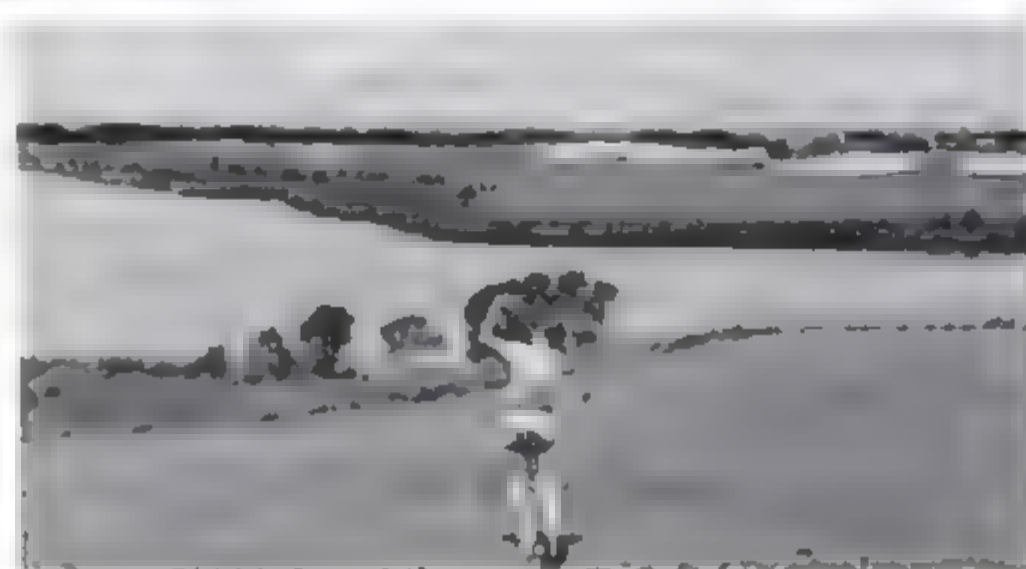
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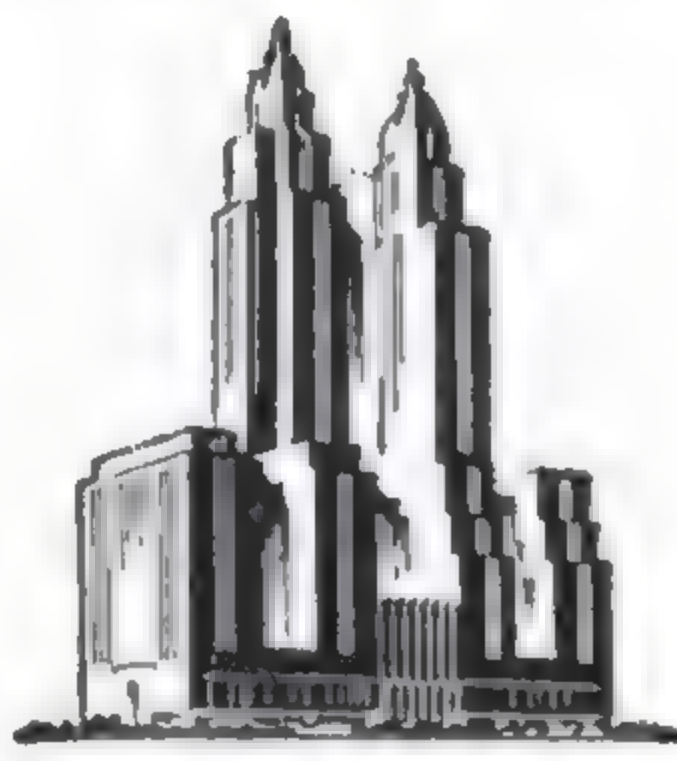
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# VOGUE'S

## THIRD PRIX DE PARIS

### enters its fourth stage

As you type the answers to this fourth group of questions, Virginia Van Brunt, the winner of last year's Prix de Paris, will be getting acquainted with the workings of the office of French Vogue. Several weeks ago, she sailed for Paris on the S. S. Washington. All the Prix de Paris girls in New York went down to see her off, as she posed for photographers, waved an excited good-by and sailed away for at least six months in Paris! She will live with a French family, visit the mid-season openings, and study fashion where fashion is born.

When week-end fun conflicts with Prix de Paris deadlines, remember that this prelude to a career may be yours next year. Published below are the questions of your fourth quiz, and the thesis topics.

### Quiz No. 4

1 Suppose you are an editor of Vogue. What additional feature—fashion or non-fashion—would you have included in the January 15 issue? Write a 150 word article describing such a feature and giving your reasons for including it.

2 Discuss pages 46 and 47 of the January 1 issue from the following angles:

- Does the feature interest you from the point of view of the personalities presented?
- Do you consider this an adequate method of showing modern jewellery?

3 A "turn" is a double column of editorial matter in the back of the magazine, placed next to advertising. Using one of the January 15 turns as your guide for the amount of space, suggest three suitable subjects and tell how you would illustrate them.

4 What new ideas can you suggest to make Shop-Hound especially interesting to young women of your age? Give your answer in not more than 200 words, having in mind the following points—lay-out (arrangement of the page), illustrations (photographs or drawings), and proportion of text to the number of illustrations.

5 We are now planning covers for the May 1, May 15 and June 1 issues. Choose any one of these three issues and suggest two suitable subjects for its cover, telling why you believe it suitable, and whether you would present it as a photograph or drawing.

### Thesis Topics

Below we publish the subjects for the Prix de Paris Thesis. Five topics are suggested. Choose any one. No thesis may exceed 1500 words in length. It must be posted not later than midnight of April 20th.

1 Assume that you are in full charge of the pages in the August 15 issue of Vogue which feature college fashions. What clothes would you, as a college girl, like to see included in these pages? How would you present them? Write an article on college fashions which you think might accompany the wardrobe you have chosen.

2 Assume that you are the editor in charge of the pattern pages in Vogue ("Designs for Dressmaking"). What plan would you pursue with a view to increasing the sale of patterns through these pages?

3 Choose a non-fashion subject—such as art, music, theatre, motion pictures, travel, or society—and write an article suitable for Vogue.

4 Discuss four of the covers of Vogue appearing during the 12 months ending March 1, 1938, which have been most appealing to you. Give, with examples, your ideas as to the elements necessary in—

- A typical Vogue cover.
- A Vogue cover with news-stand appeal.

5 Discuss the differences between "high" and "popular" fashion, explaining what rôle you think each should play in Vogue.

Remember to type your name on every paper you send in.



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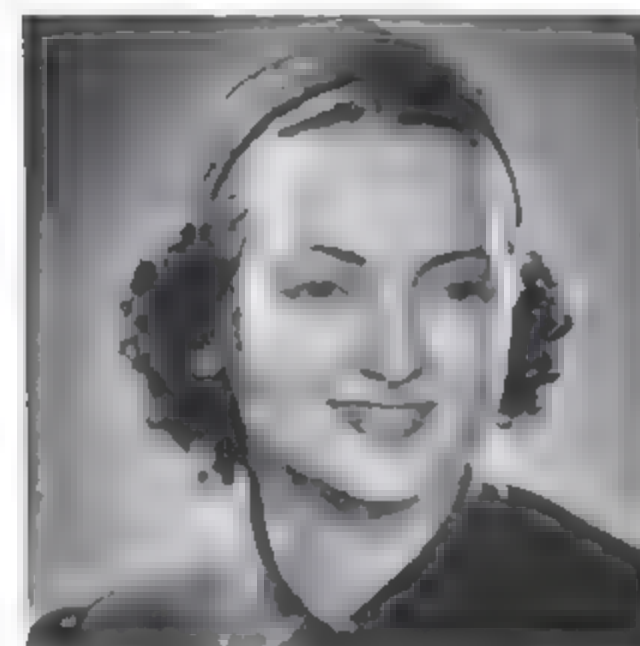
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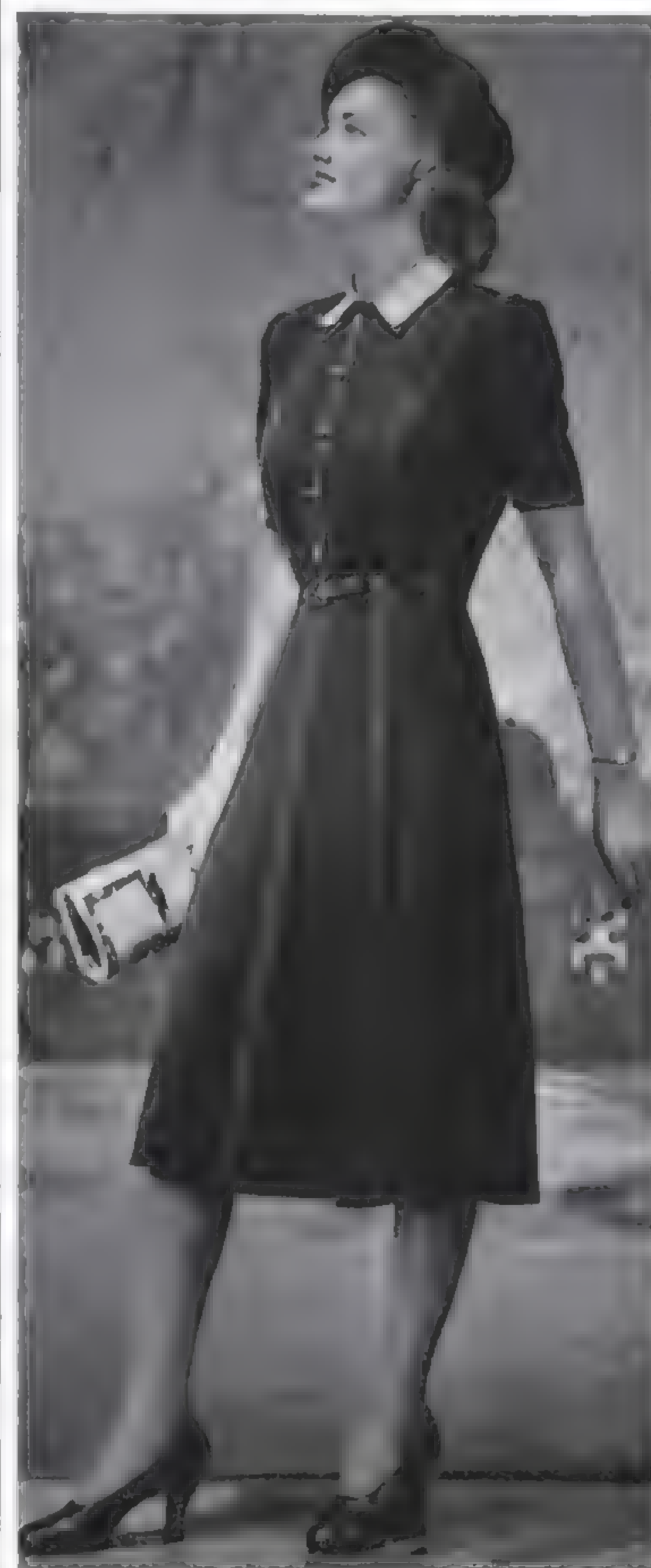
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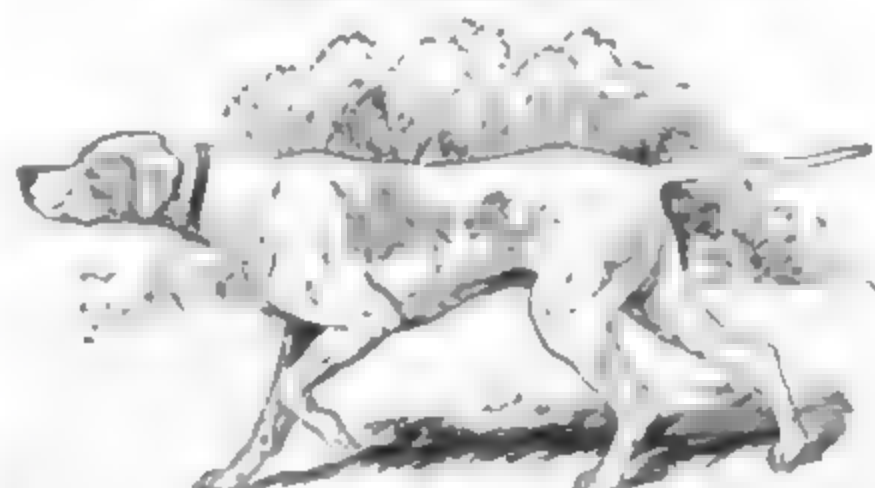
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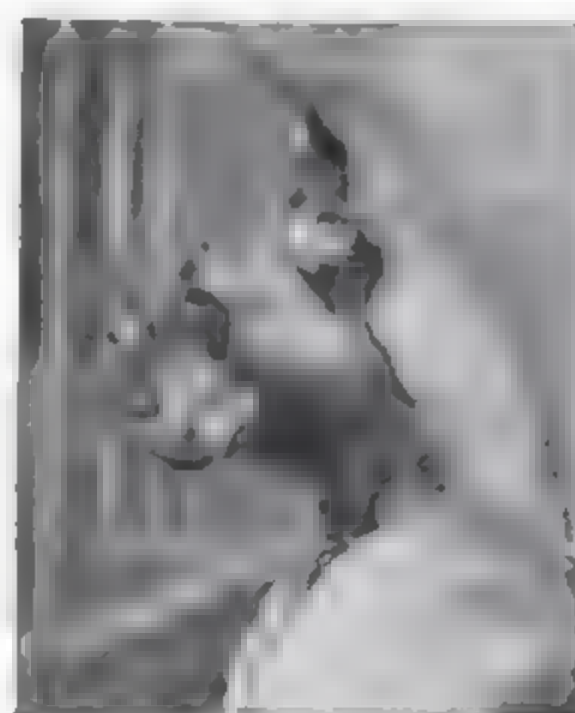
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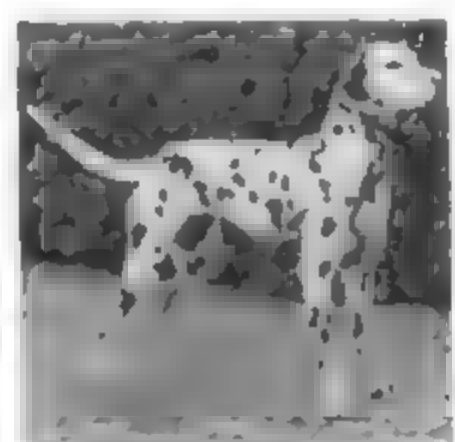


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CHOWS

# THE DOG MODE



The all-white Wire Foxterrier, Best in Show last year, with her owner, S. J. Halle, and handler, Percy Roberts

## Westminster's Show

ON the night of February twelfth, the great arc-lights of Madison Square Garden will set off a picture unparalleled in the dog show world—the judging of Best in Show at the sixty-second annual fixture of the Westminster Kennel Club. It is a picture that has come to attract thousands of people each year, not only from the far corners of this country, but from overseas.

Not only are all the well-known exhibitors and handlers of dogs from the United States, Canada, England, and the Continent represented, but a tremendous number of people from all strata of society and from most walks of life, who come simply because they want to see the cream of Show dogs vying for the most coveted prize offered in this country in bench competition.

Each year, the Show seems to grow more colourful. Part of this is due to the broadened interest in dogs. Beautiful clothes and ermine wraps are in evidence on all three evenings when the dog is holding court at the Garden. But though, as is the case at the Horse Show, it may be socially smart to go to the Westminster, it is also extremely interesting, which is much more important.

So well known has the general pattern of the Westminster become that it seems hardly worth while to go into it now. On the first two days of the Show (this year, they are Thursday and Friday, February tenth and eleventh), the breed champions are picked for the variety competition of



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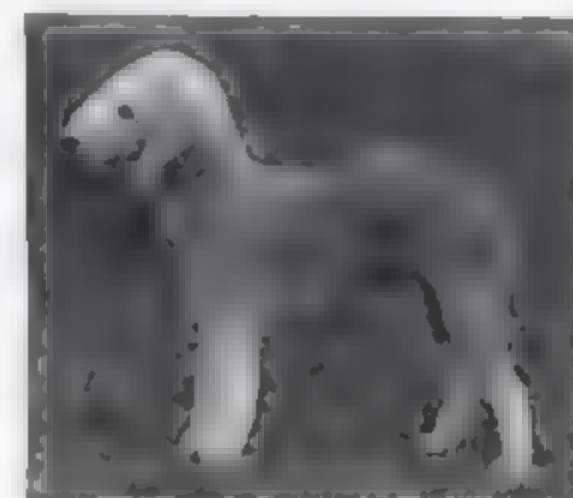
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# OF VOGUE

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Children adore Westminster Shows. Here, Mimi and Sunny Pierson make friends with a St. Bernard entry

the final day, Saturday, the twelfth. On those days, the main arena will be divided into a dozen judging-rings, each with its red fence, along which will be lined those interested in the particular breed whose representatives will go through their paces on the grass-rug surface under the eyes of the expert judge selected to do that special breed.

Down in the exhibition hall, thousands of dogs, gathered from all parts of the United States, Canada, and European countries, will be benched in sections according to the varieties they represent. Big signs will make it possible to locate the breed in which one is interested, and there will be the usual information desks and attendants to supply added directions, if desired.

Here, from the time the Show starts on Thursday morning until it closes on Saturday night, during the Show hours, those who want an opportunity to see the dogs at closer quarters can saunter through the aisles to make canine acquaintances. Those who want advice on selecting a pet, or points to help them take care of their own dogs, will find the exhibitors and handlers always ready to furnish information. Expert information can also be obtained at the Condé Nast Publications booth in the main lobby.

One could write a whole chapter on what may be gained at Westminster. There are booths in the exhibition hall and in the main arena, where foods and all kinds of accessories may be bought and where the persons in charge will answer questions. Here, too, are unusual novelties and examples of striking paintings or sculpture. (Continued on page 48)

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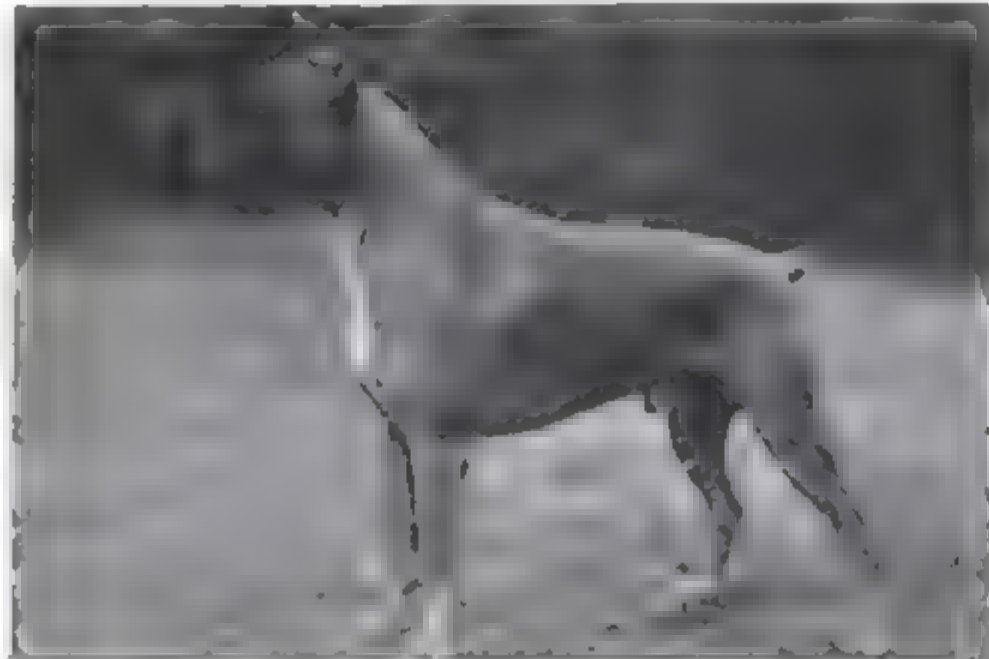
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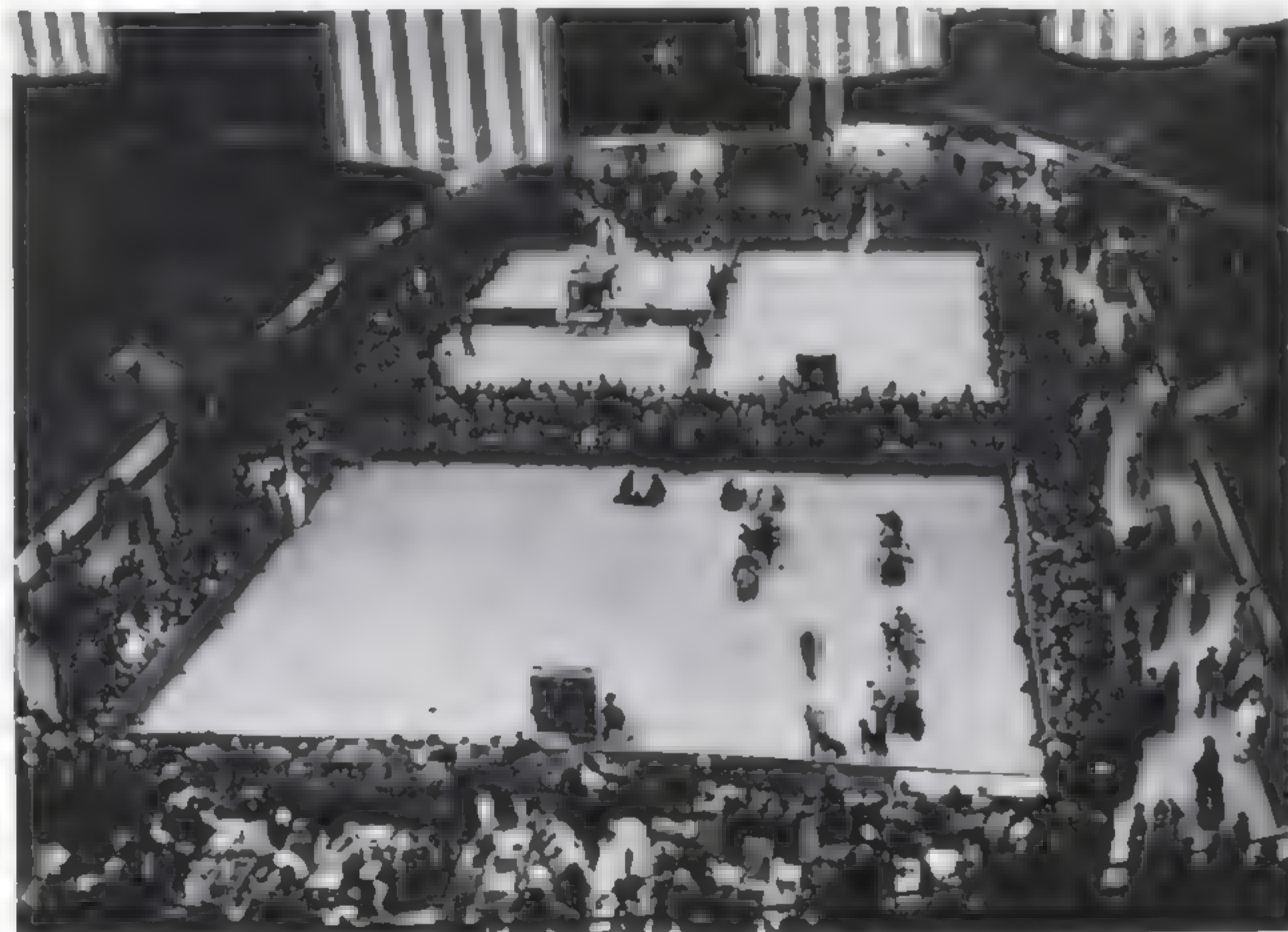
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# THE DOG MODE OF VOGUE



The final day at Westminster, 1937. In the background, the Hound judging; in the foreground, the awarding of the Best Sporting Brace

But while, once at the Show, many people take advantage of the opportunity to obtain information about dogs generally or about the care of their own pets, it is really the spectacle that draws them. For, as has been said before, the Show grows more spectacular as it works up to its climax—the judging of Best of Show on the final night.

On the third day of the Show—this year, Saturday—the small judging-rings are merged into one big enclosure, in which six variety group judges will select, from group champions presented to them, the six finalists that will come into the ring for Best in Show competition.

For the first time in many years, the Westminster Kennel Club is calling on one of its own members to make this decision: Mr. John G. Bates, who retired last year from the Club's presidency and now heads the Board of Governors. Not only is he one of the most popular figures in the dog show game, but he has had years of experience as a breeder and fancier of many kinds of dogs. It was one of his Fox-terriers, Ch. Pendley Calling of Blarney, which captured Best at the Garden two years in succession, 1930 and 1931.

For several years, the Westminster has arranged its judging slate so that the dog which finally reaches the top will have had the endorsement of three different experts—the one who judges the breed, the one who judges the group, and, finally, the one who bestows the big trophy, the rosette and the intangible but tremendous prestige that go with Best in Show. The new Show Chairman, Mr. Harry T. Peters, has not departed from that arrangement.

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# THE DOG MODE OF VOGUE



The Terrier variety group judging at last year's Garden Show, which Ch. Flornell Spicypiece of Halleston won. (See page 46)

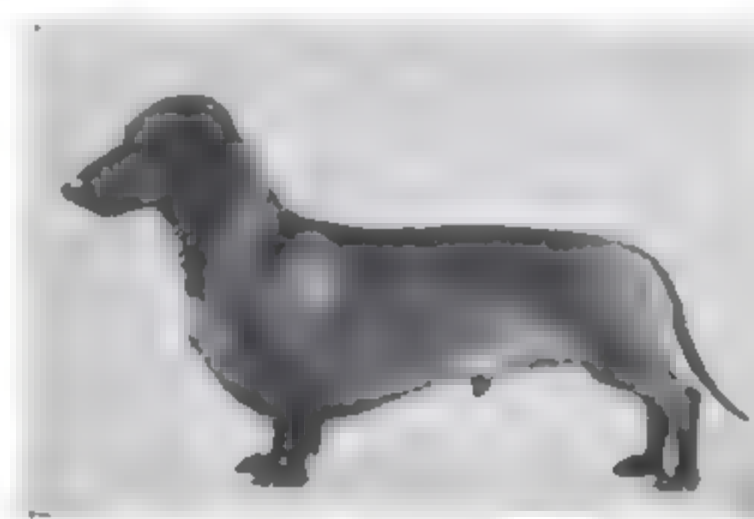
Six other veteran breeders will nominate the finalists from which Mr. Bates will make his selection. The gun-dog candidate will be selected by Samuel G. Allen, of New York; the hound representative by Joseph Z. Batten, of Montclair; the working dog by Justice Townsend Scudder, of Greenwich; the terrier by Oliver C. Harriman, of Los Angeles; the toy by James W. Trullinger, of Harrisburg; and the non-sporting by Theodore Crane, of New York.

Space does not permit listing all the breed assignments. As is always the case at the Garden, there is not a person on an assignment who is not qualified by experience to make certain that a dog, started on the road that may lead to the canine glory represented by Best in Show, is worthy of subsequent consideration in the variety groups.

Judging by such experts never loses its fascination for the dyed-in-the-wool Show fans, but those who are just dog-lovers want something more. This has been borne in mind by the Show committee, and there are other features involving dogs that will have a more general appeal.

This year, Luke J. Pasco will bring his two Working Sheep Dogs into the ring at the Garden on the last afternoon and evening of the Show for an exhibition of their work in the herding of sheep. On the last night, still another feature will be added to the program. Six packs of outstanding hounds from various parts of the country, with huntsmen in full livery, will be judged. It is safe to predict that these features will add much to the colour that has so long been associated with a Westminster Show. (Continued on page 50)

Once  
Again



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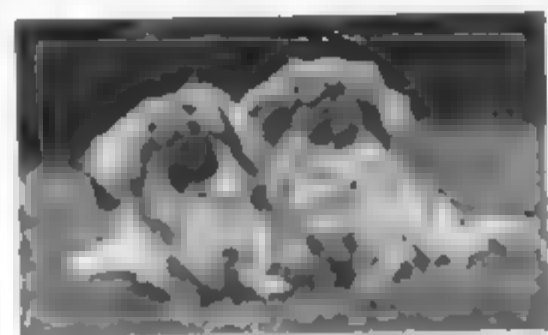
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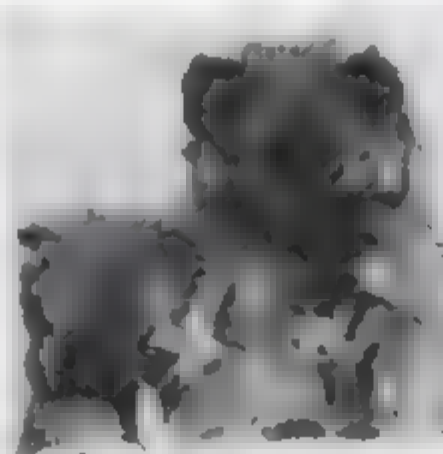
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(Continued from page 49) Certainly, the competition will be as hot as ever. In recent weeks, practically every large liner from abroad has been bringing new dogs, many of them with records of impressive bench wins compiled in Europe. And, each year, there are always hundreds of new home-breds on which care and attention have been lavished for weeks prior to the Show, to be brought out from under cover at the Garden.

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Mr. Harry T. Peters, Chairman of the Bench Show Committee of this year's Westminster

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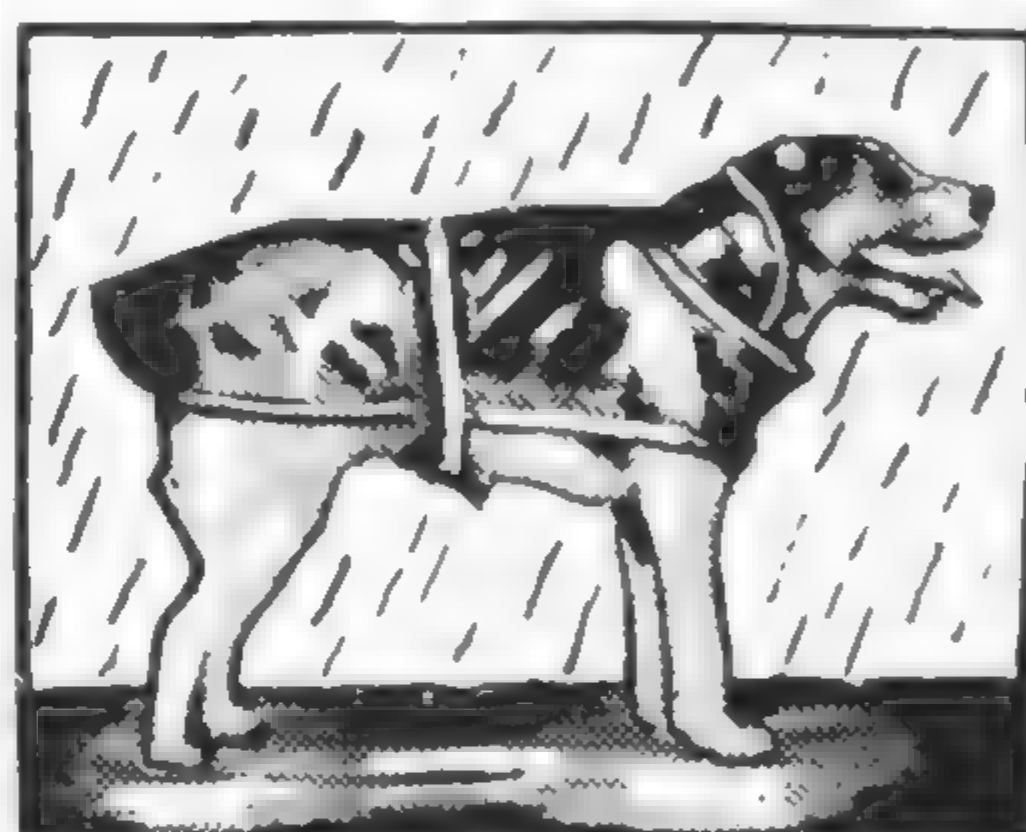
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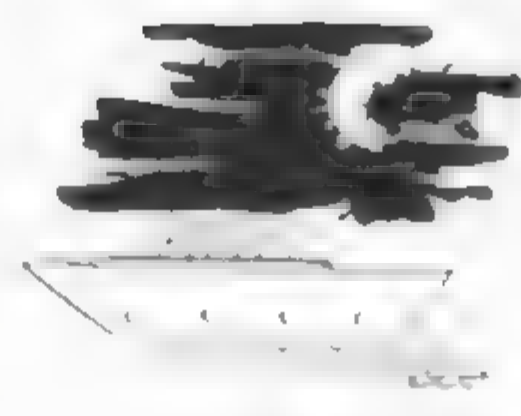
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# VOGUE COVERS



NEW YORK is probably the hardest place in the world to think of in the past tense—so

completely a city of the present, an ordered maze of welded concrete, steel, lights, sounds, and people. Once it was nothing, more or less, than a one-sided real-estate deal between some white men and some Indians. And again it was just a waterfront town, the air musty with strange fragrances, and ringing with the clatter of hoofs on cobblestones as pungent cargoes were carted away from the docks. It's still rather like that along the river-front, and it makes you want to hop the first boat that's sailing off to ports with unpronounceable names. For Manhattan's edges bristle with piers that invite seafaring—the greatest liners in the world come practically up to our front doors.

Not that this issue of Vogue, in which all forms of Americana run riot, is particularly appropriate for telling you interesting ways of leaving the country for distant lands. And not that February is generally the month for planning extensive travels. But it is the time when shorter cruises are in order. The steamship lines have on their schedules all sorts of tropical meanderings to help New Yorkers cheat the cold. Opportunity for adventure lies at the foot of every cross-town street.

One of the most appealing adventures has its beginning from Pier 57. The Grace Line has started a brand-new seventeen-day Caribbean cruise on its luxury liners, especially built for tropical cruising. Their equipment is (with seagoing adapta-

tions) like that of your country club at home.

The first stop is Puerto Rico. You go ashore here on your way south, and returning as well. There will be plenty of interesting doings on foot if you're feeling energetic. But probably the nicest thing you can do is to make for the Hotel Condado, have luncheon, and spend the afternoon sipping Planters' Punches. Think of nothing; do nothing; just sit in the sun and relax. Then if the desire for activity attacks you, go to a cockfight, or a horse-race, or drive up to Kenscoff—San Juan's summer resort. And in the evening, go for dinner-dancing to the Escambron Beach Club.

The next port-of-call, Puerto Colombia, will give you a disappointing first impression with its scattering of thatched adobe huts. It's a chance to break the voyage, however, with a drive up to Barranquilla, seventeen miles away. There will be burros along the road, and dignified buzzards sitting silently on the thatched roofs; and clusters of brown children in every doorway. And then again, Barranquilla is dazzlingly modern, to give you the fun of a sharp contrast. Go for lunch to El Prado, which is a really handsome hotel. Sip a paradoxically agreeable drink that's a mixture of gin and cocoanut water before it turns to milk. And before you return to the boat, drive through the suburbs of the city, all aflower, the houses gleaming with a clean wash of pastel colour.

The next morning you'll come to Cartagena (phonetically "Cartahay-na"), where they produce the finest Planters' Punches in the world. It's an old walled city, with an old wooden bull-ring—a rococo affair that you'll be able to people involuntarily with mantillas and matadors. Go to the patio of the Poppa Club for luncheon, watch the dancers and listen to the orchestra, and find out firsthand about the Planters' Punches, before you head off on the boat for the Dutch West Indies—Aruba and Curaçao.

The little island of Curaçao is very simple, botanically speaking, at least. It's just a matter of sand and cactus, and they no longer produce the wonderful orange liqueur that was made in more fertile days. But Curaçao has charm, with its immaculate little Dutch town. The houses are all painted bright pink, yellow, blue—as if to atone for the dried-up and departed greenery. Surprisingly enough, there are shops filled with knickknacks from all over the world, for you to explore. And there's a great deal of visiting back and forth on the various boats that come into the huge harbour.

In Venezuela, your port is La Guaira, scrambling up the hillsides. From here—a motor trip up to Caracas, the capital city. It's three miles as the crow flies, twenty-three for you—circling coppery mountains, and

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# THE WATER-FRONT

skirting chasms choked with tropical foliage. Then, if you like, a two-day drive through the Andes, rejoining the ship at Puerto Cabello further along the coast-line, to head back for Puerto Rico.

On your return visit to San Juan pursue the adventures you didn't have time for on the way down. In Nassau, your last stop before New York, spend the day swimming at Paradise Beach, or roam about the shops. Have dinner at the Cumberland House, which serves wonderful native food, dance at the Jungle Club on the circular floor out under the stars, or gamble at the Bahamian Club. For at midnight you'll be heading back to New York with a crowded little gallery of pictures in your mind, a toast-coloured brown on your skin, a good deal of Caribbean loot among your luggage and a revived readiness to grapple with the problems of your every-day life.

Even if your choice of Caribbean ports were made whimsically, eyes shut, fingers to map—The United Fruit Lines' Great White Fleet could probably take you wherever you want to go (and whenever, for the ships run with the regularity of a train service). Cruises run from New York to Cuba and Central America, to Jamaica and Colombia, to almost any port in the Caribbean neighbourhood.

Colón, in the Panama Canal Zone, is one port you should investigate. Its Front Street stores will make Panamanians out of any one who loves to shop. Your night-life there begins at the Strangers' Club, haunted by Army and Navy people; then to the Atlantic Club—a mad confusion of soldiers, sailors, and Latin music; to the late show at the Richmond Club, and finally, for ham and eggs, to Belgray's Tropical Bar.

If you don't believe that a train ride can be thrilling unless it involves a wreck, go to Puerto Limon in Costa Rica, take the one-hundred-mile railroad trip that climbs from the sea-level up to San José, the mile-high mountain capital. You're in luck if opera is in season when you arrive in San José, for the opera-house there is magnificent, and its performances among the finest in the world.

Jamaica, which is another of the possible ports in a United Fruit Line itinerary, is a perfect paradise for motorists. The foliage on the island is lush enough to inspire you to try your hand at another *Green Mansions*. Drive over to Port Royal, which used to be the lair of pirates who plundered the Spanish Main. Or go to Spanish town, up over Mt. Diabola and down to Moneague—the lovely English hunting country on the other side. Come back to the Myrtle Bank Hotel for dinner, and go on for dancing to the Glass Bucket...

Naturally, there's a catch to all this Caribbean charm. You'll become chronically cruise-conscious,

chronically unable to dismiss any exotic place-name with a disinterested shrug. But curiosity of this sort is a happy malady!

## New Tastes for Tourists



In showing our town to foreigners, you'll probably often find that, after the Empire State Tower, the Rainbow Room, and Harlem, what seems to interest them more than anything else is American food. And quite naturally. When we go abroad we immediately begin to track down the places where we can find the *spécialités du pays* at their best. So, when the foreigner in pursuit-of-American-food-problem again confronts you, the following suggestions may be of help.

In the matter of seafood, the waters which wash our shores provide American tables with a choice that, for variety and quality, is supreme. Maine lobster, cod and scrod from Massachusetts, oysters and crab from Maryland, clams which are a new treat to most foreigners, and Florida pompano—all of them prove pretty exciting to strangers within our gates. Any of these followed by steak, chops, and a mammoth Idaho baked potato, with pie and cheese as a dessert—such a combination is hard to beat if you're planning a typical meal with which to titillate the foreign palate.

This kind of fare is at its best in the simple, spotless, and hearty American atmosphere of restaurants such as Billy the Oysterman's (aside from his famous old address at 7 East Twentieth Street, he now has a branch up-town (Continued on page 56)

## CUSTOM PERMANENT WAVES



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# VOGUE COVERS THE TOWN

(Continued from page 55) opposite Brentano's on Forty-Seventh Street), Gallagher's, Jack Dempsey's, Lindy's, and Dinty Moore's, which, in spite of prices that seem startling for the setting, still attract the stars of the stage, race-track, and the fourth estate.

But don't think you must confine yourself to this type of restaurant when pursuing American cuisine. It is heartening to find that the maître d'hôtel of our top restaurants are loud in their praise of American fare. Take Voisin—though an Austrian, Herr Mueller loves to order a meal for foreigners in pursuit of local fare. For such, he is apt to order Oysters Rockefeller (which you'll never find outside America), wild turkey served with *semp* (that good coarse grain hominy that is too seldom seen on New York tables), and salad, which includes alligator-pears and grapefruit. Also, Voisin's chef often whips up a corn pudding or turkey hash surrounded by purée of chestnuts—both designed to make most newcomers swoon with delight.

At the Colony, Gene often suggests, as his American *pièce de résistance*, pompano or terrapin. Pompano, he says, is so subtle and delicious in flavour that it shouldn't be spoiled by too fancy cooking. The plainer the better—hence it's apt to be cooked in paper bags to ensure no bit of the flavour escaping.

Jack Kriendler of Twenty-One is one of our gourmets who is an ardent booster for native dishes. He beams when you order honeydew melon, guinea-hen cooked with wild rice and raisins, and succotash cooked in a chafing-dish. Jack has found that our wild rice which grows up Minnesota way is a novelty that is usually sure-fire with foreigners. Another feature with him is Twenty-One's pet way of cooking chicken—boiled and served in a tureen like a marmite.

The Plaza, perhaps the best place in town if you want to take a guest to a place in the finest New York tradition, has a list of things they are proud to serve to those discovering America gastronomically. Many of these dishes are especially appropriate for late Sunday break-

fast, which, if had in the corner dining-room overlooking the plaza and park, is a Manhattan experience to be remembered. One specialty that the Plaza has served for years (and so far we have never seen it copied) is chicken hash on a large flannel cake. A dressier version is with the hash rolled in thin French pancakes, then covered with a Mornay Sauce.

If you hanker for something redolent of New England, the Plaza recommends Boston scrod dipped in butter and bread-crumbs, then grilled. Served with Bernaise Sauce and potato croquets, it has been known to make many weep with nostalgia for Beacon Hill. Another way of serving scrod is covered with Lyonnaise potatoes, sprinkled with vinegar.

Our South seems to have the largest share of "district dishes" here in New York. There are many good restaurants featuring food from states such as Maryland, Kentucky, and Louisiana. Chesapeake House, 56 East Forty-First Street, specializes in seafood from Maryland's famous eastern shore. Their oysters and crabs are shipped from Tom's Cove, and their Crab Imperial is, as you'll know if you've ever eaten it at Harvey's in Washington, something very special. A variety of the devil-crab, the Imperial allows you to enjoy the full flavour of the crab without being tampered with by too much seasoning. Chesapeake House's crab cakes are the South's answer to New England's codfish cakes. This restaurant claims that their Chicken Maryland is the only authentic version in New York.

If you find yourself in that Viennese stronghold, the Crillon, and ask for something American in the maze of Austrian and Hungarian specialties, you'll probably have them recommend chicken à la king, which may remind you that this French-sounding dish is, actually, distinctly American. We never remember having seen it on foreign menus. The Crillon features scrod on Mondays, and, if you have four or five to share it, they're apt to suggest a broiled turkey.

The Kentucky restaurant, at 15 East Forty-Eighth Street, is particularly proud of its corn bread made of white meal (which is the only kind Southerners consider decent for anyone but poor white trash), Kentucky hams and sausage cakes shipped from the Blue Grass region. Served with fried apples, corn pone—and a mint julep in silver goblets—you might think you were back at the Pendennis Club in Louisville.

For a taste of Creole cooking, the New Orleans Restaurant at 17 East Sixtieth Street will come nobly to your rescue. As the feature of your meal, you will, of course, order Creole gumbo. It is cooked as well here on Sixtieth Street as in the *vieux carré* in New Orleans—and we can speak with authority, having had a gastronomical orgy down there last spring. You might also experiment with jambalaya. This Creole specialty, usually made with shrimps or crab, is, at the New Orleans Restaurant cooked with



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# VOGUE COVERS THE TOWN

chicken and sausage. It is featured on the menu every Tuesday. Red snapper is a typical American fish that is cooked especially well here and other suggestions to order are: red beans, New Orleans drip coffee, as served in the old French Market style—and certainly the famous Sazarac drinks from the bartender.

Corned beef hash being such a famous American dish, foreigners in town will undoubtedly demand it. After experimenting pretty thoroughly, we recommend the Ritz-Carlton version as being the best—well browned as it should be. Schrafft's, too, has excellent corned beef hash, and their pumpkin pies are hard to beat (unless it be at the Savarin).

If you're down in Wall Street or doing the Aquarium, you might lunch at the restaurant in the Cities Service Building, 70 Spring Street. Run by a Virginian, this restaurant has a grand specialty—Crabbed Meat Norfolk. For a taste of the kind of food they go for out in our wild and woolly West, you might drop in a "jernt" called the Alamo Chile House, 139 West Forty-Seventh Street, which specializes in the type of dishes found along the Alamo and other points West—tamales, and chile con carne. If you want to include all kinds of places in your itinerary, why not drop a few nickels in Horn and Hardart's and get what many consider the best ice-cream and coffee in New York.

Then as you wander home from El Morocco or La Conga, for your last stand, you might try Child's famous wheat cakes, "ham and" at any lunch counter—or, probably most American of all, orange-juice and a hot dog at any Nedick's stand.

## "Sky Baby"



The Empire State Building is to the average New Yorker what the Eiffel Tower is to the hardened Parisian. We are proud of its twelve hundred and fifty feet of man-made steel; we show it off with a proprietary air to our out-of-town friends, and keep it well in the back of our minds as a possible jumping-off place if the Market crashes again. But not until we had spent two hours with Judy Chandler, the charming guardian of the "Sky Baby," did we realize the symbolic meaning it has for the countless visitors to New York.

Mrs. Chandler, with the assistance of Earl Harper, well-known radio commentator for WOR, started a program on the air over a year ago for the sole purpose of making the Empire State Building live in the minds of the American public. Every day, except Sunday, four or five likely-looking foreigners are picked from the constantly changing stream of visitors to the Observatory, and brought before the "mike" to give their impressions of New York and New Yorkers. They also answer questions submitted by the radio audience (via letters) and put to

them by Mr. Harper. The person who submitted the best question-of-the-day is awarded two tickets to the Observatories.

So, if you have always had a secret longing to try your voice over the radio—go up to the Observatory some day at one o'clock. If you manage to look sufficiently impressed with everything, or sufficiently foreign and interesting, you might catch Mr. Harper's eye.

## Tour of exploration

When you feel in the mood for a walk some bright afternoon, we suggest that you take a Fifth Avenue bus (number 4, to be exact) to Fort Tryon Park, that lovely little park that forms the highest point on Manhattan Island, overlooking the Hudson River on one side and the New York sky-line on the other.

You might also include in your itinerary an exploration of the George Grey Barnard monastery, the private museum collection of French medieval art pieces that this famous New York sculptor has opened to the public. The address is 698 Fort Washington Avenue; it lies at the very beginning of Fort Tryon Park; and it's open every afternoon except Sunday, from twelve until four.

One of the outstanding features here at present is the great sixteen-foot head of Lincoln that George Grey Barnard has placed on exhibition. This head, which Mr. Barnard recently completed after more than ten years' work, represents, he believes, a composite of all the Lincoln heads he has ever done.

If you know something about architecture, you'll want to see the excellent examples of its early beginnings—great Gothic arches, twelfth-century capitals, or the huge triptych and statues. If you have a share of the story-teller in your nature, you'll weave legends around such things as the statue of the thirteenth-century bishop with the iron lock on his head, where ancient relics might be safely stored. But no matter what your interests, you'll enjoy exploring the monastery.

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## G O D ' S   C O U N T R Y

WHICHEVER American first called his land "God's Country" must have paid for it long and dearly. For no single phrase has been more derided by foreigners (and the sophisticates among us) as expressing the very core of American bombast, naïveté, and presumption. The mere thought that God should confine His benevolence to one nation alone was preposterous enough. That this nation should be the newest and rawest on earth made the whole thing inane.

But, like many a scorned platitude, the phrase has a basis. God may not prefer America to all other places (and even if He did, we might reasonably suspect Him of going on periodic vacations from it)—but His hand is surely visible in its making. The great gesture is here, in this country. It is in the vastness of its plains and its mountains and its shores. There is no meanness in the contour of America, natural or man-made: the same huge vision animates Boulder Dam and the Grand Canyon, George Washington Bridge and the Mojave Desert.

And this grandeur has left its seal on the people. Americans may be fumbling and immature, but potentially they are a big people—as yet un-ridden by the suspicions, reservations, and rancours of older and wiser races. Blessed by the wealth and breadth of their land, and by the waters that guard it, they still breathe a free air. Fundamentally they are pure in heart, perhaps as children are, from inexperience. But if there is a God, is He not supposed to lend ear first to the young?

You may think it presumptuous of a fashion magazine to try and convey this Bigness that is America. But since the whole is made up of its parts, and since the manners, activities, and appearance of Americans reveal so much of America and come so legitimately within our scope, we can not restrain ourselves. We are profoundly proud of this country. And if we can convey to you, in this time of doubt, a mere fraction of its beauty, power, and excitement, we shall be proud of ourselves. You need not call it "God's Country." "Our country" should contain exultation enough.





STEICHEN

HOORAY! HOORAY! FOR THE U.S.A.



# A PROLOGUE TO AMERICA

By Thomas Wolfe

SCENE: A night of dazzling light above America. As the action begins, the body and bones of the American continent are revealed from East to West. The vision at first is governed by silence and the still white radiance of the blazing moon. The view in this first instant is appalling—it seems lifeless and inhuman, like the design and landscape of a prehistoric world. And yet one knows at once that life is here. The place is burning with terrific instancy, and suddenly one knows it is alive and swarming with the tremendous energies of forever and of now.

Steeped in this moon-bright stillness of essential time, the vision sweeps the planetary distance of the continent: southward from Maine, around the thumb of Florida, up and around the belly of the Gulf, southward again along the curve of Mexico, and up and out again towards Oregon along the tremendous outward bulge and surge of the Pacific shore.

The vision nears and deepens with the speed of light: the million smaller shapes and contours of the earth appear. And now, for the first time, through that steep silence of the moon, a sound is heard. Vast, low, and murmurous and like a sigh that breathes forever at the ledges of eternity, it is the sea, that feathers constantly upon the shores of time and darkness—and America.

THE SEA (immensely far below, upon twelve thousand miles of coast, with lapse and reluctance of its breath, a vast recessive sigh):

The sea—

It is the sea—the sea

It is the sea—the sea

It is the sea—the sea

The sea—the sea—the sea

The vision nears and deepens once again. Faintly, mournfully, infinitely far away, the cry of a great train is heard, as it wails back across America: Whoo-hoo-oo-hoo-oo-hoo-oo. (The cry fades back, away, into the moon-drenched scenery of America: there is faint thunder of wheels pounding at the river's edge. The scene nears and deepens with terrific instancy—the train is now heard plainly: it is the great *Pacific Nine* stroking the night with the pistoned velocity of its full speed): Chucka-lucka, chucka-lucka, chucka-lucka, chucka-lucka, chucka-lucka, chucka-lucka. (The scene nears and deepens through the night: *Pacific Nine*, like a lighted thunderbolt, is smashing westward through Nebraska.)

PACIFIC NINE: Ho-Idaho! Ho-Idaho! Ho-Idaho—ho-ho-ho-ho-ho-ho-ho-ho-ho! (Chucka-lucka, chucka-lucka, chucka-lucka, chucka-lucka, chucka-lucka: with fierce bull-bellows, hoarse with pride, she laughs her jolly laughter.)

OPPOSITE: "Hi there neighbor, going my way?" For this Steichen photograph, eight pretty chorus-girls, thumbs up, demonstrate the great American gesture, against the giant steel sinews of the George Washington Bridge. They were borrowed from the musical hit "Hooray for What!" in which they sing a song called "God's Country"—all about the land "where wheels are whirling, whistles blowing, milk and honey are overflowing . . . where smiles are broader, freedom greater, every man is his own dictator!"



The scene nears and deepens once again: it is a country road in Illinois, the moon burns brightly on an unpaved road that goes straight as a string between tall walls of corn.

THE CORN BLADES (very softly, rustling stiffly): Ah coarse and cool, ah coarse and cool, America.

(The breeze dies, the corn stands motionless, moon-white the silence of the road again.)

A Listener:

....Is it a lion in the mouth sulfurous...a cat in the eye humeros, a fox in the paw felonious that prowls the edge of night's great wall forever, and that will not let us sleep?

Who are you that keep vigil in the night? Who are you that from night's consistory the watches of the earth's huge conscience bear? Who are you that from outer dark bring to the cell of this our waiting and most mortal solitude the eye of all your dark enormous listening—child, brother, demon, parent of the night, oh, you Communicant of this America, to us, your tongueless children of the night, on this dark land and waiting, we your children waiting, turn to you, as from the beginning, waiting—dark father of our waiting, speak!

Heart of the night, the spirit of our un-sung hope we bring to you! Lord of the night, the freight of all our huge unuttered longing, we bring to you! Tongue of the night, to whom so tongueless we have tongueless spoken, knowledgeless so knowing known, and all unuttered uttered all the unspoke quantity of our impossible desire, the wild unuttered blood of this America and its unuttered prophecy—great hound of darkness ever running in our blood, we bring to you!

Caves the mined darkness to the yellow flood, we turn to you! Still, from the silence heard, the unheard foot, we turn to you! Or waits in silentness, as here to-night, the blazing crater of the moon, on this our large unfinished land—oh, hound, forever running in our blood, we turn to you!

Son of the night, we speak to you.

Eye of the night, we speak to you.

Lord of the night, to whom so often, from the million cells of night, out of the wilderness ourselves, the children of the night, have spoken—oh hound, forever running in the blood of these ourselves, and all our dark Americas, we speak to you.

....No answer? Waiting? Forever, as it was from the beginning, waiting? As it was from the beginning, waiting, knowing always you were there? No word, then? Silence again, to-night? No sound, then? But the rustle of the leaves across America.

THE LEAVES:.....Promise..promise..promise promise.







Where shall we go now? What shall we do?

Twixt beetling seas, the star-flung crustaceans of the continent and darkness, darkness, and the cool enfolding night, and stars and magic on America—where shall we go now, and what shall we do?

Where shall we go now and what shall we do? Down in the South beside the road, the country Negro, clay-caked, marching, mournful, and the car's brief glare—the sudden spoke and forking of the dusty roads, a sleeping town—street-lights make spangles through the moving leaves, the corner houses are so bright—and then the earth, the pine-land, and the rushing cars again across America—and where shall we go now, and what shall we do?

Here South by radiance of the mill at night, dynamic humming behind light-glazed glass, the weft and shuttle of the spindle room, and then the pines, the clay, the cotton-fields again.

“Do you remember how we used to take an hour to Reynoldstown on Sunday afternoons—and doin’ good if we could make it in an hour? Well, it’s twenty-seven minutes now, not pushing it. The roads are so much better now—did you see that cat!—did you see its eyeballs in the glare? Sure, that’s the Willoughby: she’s running full-time now: that and the other mills are what makes the town....The houses? Sure, that’s the mill-town village—yes, they’re all alike. You mustn’t think it is so bad, I know these people: they’re better off than they have ever been. Wages?—sure, they’re low—but you don’t get the idea: in most of those little houses that you see there, you’ll find three or four members of the family all at work. That’s fifty-sixty bucks a week—more than these people ever dreamed about before. Why, they’re in clover now—see there’s the mill store—”

A plain brick front, and plate-glass and lights burning late: the provender of poor white people, the sacks of flour piled in the middle, and slabs of fatback racked up crudely like essential stuff, the loaded shelves upon each side with canned familiar articles, tea, coffee, sugar, the provender of a meal, a little glass case toward the front with sticks of licorice, tobacco, penny-candies, a tin ice-cooler, brilliant red and modern-looking, provided by the Coca-Cola people, filled with freezing water, floating ice, and soda-pop—a slattern-looking woman with hanked hair, and the slow, distrustful look poor people have when they come in to trade—the mill-store keeper, with greyed hair and ruined teeth—a poor white just a little better off and—thus mistrustful—“these mill-hands are a pretty sorry lot—as tough as they make them, poor white trash”—he is unhappy, too; behind the flour sacks is a jug of corn—



"You see, now: they're in clover. They're better off than they have ever been before: that's a thing these labour agitators from the North can't understand."

Where shall we go now? What shall we do?

The punctual flash across the darkness of the beacon-light; lost in the upper air, the night-plane roaring North from Jacksonville, a small blue light that bores across the night as Brat and Nell sit on the porch and listen: the children are asleep, the bolls are opening—"She's going North to-night"—the vast and thrilling sadness of the katydids are making sound—where shall we go now, and what shall we do?

Two thousand miles away, upon the coast of Maine, a silent road beside the sea, thick-set with spruce, so close, so near, and yet almost you'd never know the sea was there—save where the lighthouse flashes from the darkness of the point, so close beside the sea, you'd hardly know the sea was there: the little houses sleep beneath the moon, in moonlit fields the cows lie bedded on their haunches in the moon, white as a string and winding, the road winds back beneath the moon, so close beside the sea, so sheltered from the sea, so hidden from the sea, you know is there.

Where shall we go now? And what shall we do?

"There's almost nothing quite so good this time of night in New Orleans: they split a crispy, French and flaky loaf of bread in two and pave the inside with beef or pork or ham, salt, pepper, and some kind of pungent relish—or if the oyster season's on, with six or eight big oysters, fried flaky brown, the way they know to do it there—I don't know how they do it, but they call the thing a Poor Boy Sandwich, and the price of it is just ten cents, a dime. I guess they got the name from this, because that's the only thing that's poor about it. Why don't you and Pat go down and bring us back about a half-dozen?—we'll sit here in the garden, I'll take beef for mine. —I have remembered nights like these when people plugged a watermelon with champagne—you cut a plug out, and you poured iced champagne in—and you would sit there in the garden, eating watermelon on a night like this: how bright and still it is to-night, the moon makes brightness through magnolia leaves, there is so much of death, of life, of stillness, and of fragrance here around us; on nights like these, the river hooks around you like an elbow, and you always know it is above the town." (Continued on page 150)







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**A** ROCKET to Mars.... There is nothing, you will say, so American about this. This, surely, is one thing that will transcend all nations, all continents—because it will be our planet against the universe, our little star against the immensity of space.

Yet it is, essentially, an American dream—this rocket to conquer infinity. For we, as a nation, have always been notoriously unawed by the mysteries of Time and Space. We fought them in the beginning with covered wagons and clipper ships; we have conquered them, in an incredibly short space of time, with streamlined trains and cars and liners, with radio and telephone, with airplanes that can span the world in a week. And even now we are building high-altitude planes to speed through the cold blue dusk of the stratosphere.

Beyond the stratosphere lies the ether; beyond the high-altitude plane lies the rocket. How far beyond, no one can say. But, down in New Mexico, a scientist experimenting with rockets which carry their own oxygen, for their own motors, has attained altitudes of thousands of feet; speeds of seven hundred miles an hour.

And, at the New York World's Fair of 1939, called "The World of Tomorrow," there will be a scale-model Rocket Airport—Raymond Loewy's design for it is shown at the right—to lend substance to the dream of a passenger service between Earth and Mars. Here the "interplanetary rocket" will actually move into the rocket gun; the gun will close, slowly; the throbbing of air-compressors will rise to thunder, ending in a blinding flash, a deafening roar; finally, search-lights will give the effect of the rocket disappearing into space. Pure H. G. Wellsian fantasy, of course. But, in America, fantasies have a miraculous way of becoming facts.

Colonel Lindbergh says, "...One might prophesy that we will eventually travel at speeds governed only by the acceleration which the human body can stand, and that in rocketing between America and Europe we will accelerate half-way across the ocean and decelerate during the other half. Or we might even point the rocket toward another planet...and lose ourselves in interstellar space." We might, certainly, lose ourselves. Or we might get to Mars. You never can tell about us.

# NEXT STOP MARS

*The New York World's Fair will show  
a Rocket Airport—next objective in  
America's conquest of Time and Space*



RAYMOND LOEWY'S ROCKET AIRPORT FOR THE WORLD'S FAIR





# The new Left wing in

HERE has long been, in the country at large, the greatest confusion, concerning New York society; a confusion principally due to the belief that society here—our solid, conservative, and responsible society—is, in its intent and *morale*, quite unlike that of other American cities.

That very common error has arisen, naturally enough, from the fact that New York's social arena is greater, its entertainments and places of amusement more varied, its ritual a little more regulated, and its visitors, whether from Europe or the West, more numerous.

But, actually, the great bulk of good society in New York is constituted (as it is in Boston, Philadelphia, Baltimore, Charleston, Chicago, Detroit, San Francisco, and a score or more cities) of sensible and decently bred people who live conventionally and put their families, work, private tastes, and public responsibilities before their pleasures and amusements.

But, in the past year or two, a new kind of confusion concerning our society has become general, due to the appearance of a newly formed, colourful, prodigal, and highly publicized social army, the ranks of which are largely made up of rich, carefree, emancipated, and, quite often, idle people. Furthermore, the morale of this new social battalion is in many respects at variance, not only with that animating the more conservative West and South, but also with that of older and more traditional society in New York itself.

This recent and widely discussed army of the Left, and the schism which it is supposed to have caused in the ranks of our good society, have called forth a remarkable volume of publicity. Indeed, half a dozen articles concerning it have appeared in national magazines, and a dozen in weeklies, dailies, and periodicals of fashion.



# New York Society

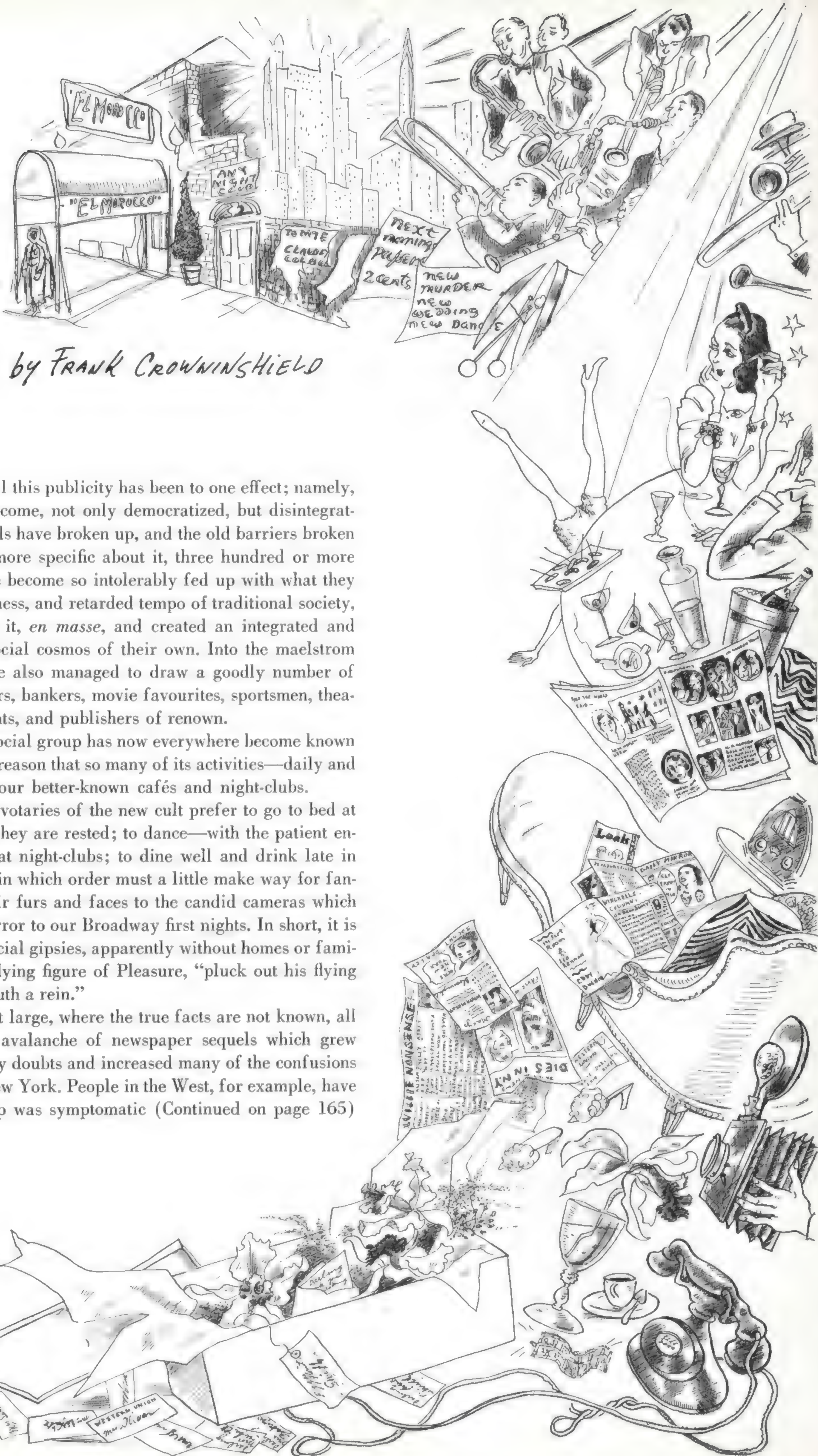
by FRANK CROWNSHIELD

The burden of all this publicity has been to one effect; namely, that society here has become, not only democratized, but disintegrated; that all the old rituals have broken up, and the old barriers broken down; and that, to be more specific about it, three hundred or more fashionable people have become so intolerably fed up with what they thought the pomp, stuffiness, and retarded tempo of traditional society, that they seceded from it, *en masse*, and created an integrated and perfectly functioning social cosmos of their own. Into the maelstrom of this world, they have also managed to draw a goodly number of actresses, authors, editors, bankers, movie favourites, sportsmen, theatre managers, playwrights, and publishers of renown.

This colourful social group has now everywhere become known as Café Society, for the reason that so many of its activities—daily and nightly—take place in our better-known cafés and night-clubs.

Apparently, the votaries of the new cult prefer to go to bed at dawn and get up when they are rested; to dance—with the patient endurance of dervishes—at night-clubs; to dine well and drink late in cafés; to attend parties in which order must a little make way for fantasy; and to expose their furs and faces to the candid cameras which have now lent a new horror to our Broadway first nights. In short, it is the objective of these social gypsies, apparently without homes or families, to hunt down the flying figure of Pleasure, “pluck out his flying feather and find his mouth a rein.”

In the country at large, where the true facts are not known, all these articles, and the avalanche of newspaper sequels which grew out of them, raised many doubts and increased many of the confusions concerning society in New York. People in the West, for example, have suspected that the group was symptomatic (Continued on page 165)







## SAN FRANCISCO

TONI FRISSELL

Telegraph Hill and the longest bridge in the world—Mrs. Wellington Henderson dressed for Monday luncheon at the St. Francis, in blue wool; Mrs. Lewis Lapham in a rayon suit, with a silk blouse. At I. Magnin, California; Bonwit Teller, New York



# TRANS-AMERICA

EIGHT PAGES . . . .

**T**RVERSE this huge country of ours, and one thing strikes you between the eyes. In little towns and big—our women are universally well dressed, for the ready-to-wear clothes made in Manhattan permeate the remotest parts of America. For these pages (and more on page 154), Vogue made a whirlwind tour to photograph attractive women in their own home towns

**LOS ANGELES.** At one of the open-air stalls, gaudy with produce—as typical as Brown Derbies and movie studios—Mrs. Edwin Earl shops in a citron wool dress and plaid bolero. Bullock's-Wilshire has it there; Abercrombie and Fitch in New York

**SANTA ANITA.** At the world's most super race-track, frescoed with super blue-blooded race-horses—Mrs. Charles Dudley Jennison, in a pink checked tweed suit and top-coat, which are sold by I. Magnin in California; Bonwit Teller in New York







**PHOENIX**—where the tallest cactus in the world grows, where acres of white poppies flourish, where the fierce desert sun makes white seem the coolest antidote—white like these sharkskin pyjamas. From Goldwaters, Phoenix; Neiman-Marcus, Dallas

**SANTA FÉ**—where dude clothes, adobe houses, and Fred Harvey's "La Fonda" monopolize the scene. Shirts and jeans such as these worn by Mr. and Mrs. Malcolm Bigelow, ranchers. The shop of Todas Cosas has the clothes there; Best, New York





TONI FRISSELL

DALLAS—the metropolis of the Southwest where women have the reputation for dressing as well as anywhere on earth. Here is Mrs. George Burford, Texas beauty, in a blue-and-natural tweed suit from Neiman-Marcus. Altman has it in New York





TONI FRISSELL

**CLEVELAND**

**INDIANAPOLIS**



INDIANAPOLIS. Dodging in front of that landmark, "The Monument"—Mrs. C. Ruckelshaus in a John-Frederics hat, tweed dress and jacket. (It doesn't always rain.) From L. S. Ayres, Indianapolis. Milgrim has the suit in New York

CLEVELAND. Up in the observation tower of that civic pride, the airport—Mrs. Newton Baker, third, wearing a striped grey wool suit; Miss Kay Halle, a black wool suit. From Halle, in Cleveland; Hattie Carnegie in New York

MILWAUKEE. Snapped near one of the local breweries that dot the town along with hearty German restaurants and Victorian houses—Mrs. August Pabst in a beige wool coat from Chapman's. Abercrombie and Fitch, New York, have it

ST. LOUIS. In this city on a bluff over the muddy Mississippi where show boats still thrive—Mrs. Ira Wight, junior, wearing a turquoise-blue tweed suit, which comes from Scruggs, Vandervoort and Barney. Franklin Simon has it in New York

DETROIT. Though it's a city of motor-cars, its suburb, Bloomfield Hills, goes in for horses; Grosse Pointe for yachts. This is Miss Aerielle Fraser, in a blond fox-trimmed wool coat from J. L. Hudson. Lord and Taylor has it in New York

MILWAUKEE



DETROIT



DETROIT

GOLDENROD  
SHOW BOAT  
PRESENTS  
BROTHER  
AGAINST  
BROTHER  
CURTAIN  
8:15  
RESERVE  
YOUR SEATS  
NOW

ST. LOUIS







CHICAGO. Stepping off the bus near the Loop, Mrs. Robert Carr, junior, one of Chicago's most attractive young brides, wears a two-piece dress of beige-and-white striped wool, typical of what America likes in spring. Marshall Field has it there; Lord and Taylor in New York

ATLANTIC SEABOARD. Almost a national uniform in Eastern cities is the tailored blue suit and veiled straw sailor Miss Beatrice Patterson wears here. Duplicates can be found at Bonwit Teller's, Philadelphia or New York; Woodward and Lothrop, Washington; Jay's, Boston







TONI FRISSELL

## AND POINTS SOUTH

BELOW THE MASON-DIXON LINE—in the land of cane and cotton and Coca-Cola straight out of the bottle, Southern belles and Northern visitors practically spend their lives in shady straw hats and short-sleeved printed dresses like this one—a printed black crêpe splashed with green and red flowers. Shoppers will find this at Burdine's in Florida; at Bloomingdale in New York



# It don't mean a thing if it ain't got that swing

WITH roots in African rhythms, Negro spirituals and their offshoot, the blues, hot music came to life about twenty years ago. Its exact birthplace is not certain, but the theory of Louis Armstrong, celebrated Negro trumpeter who claims with conviction that he and swing grew up together, seems as good as any. He says it started in New Orleans, went up the Mississippi to Saint Paul, thence to Chicago, and then spread East and West. But what really matters is that it was new and that it became America's most important contribution to music.

A few years ago, hot music became a fad, and definitions were thrown at it from all sides. They were as futile as an attempt to define poetry. No statement was any more enlightening than Duke Ellington's—"It Don't Mean a Thing If It Ain't Got That Swing."

Most people are still confused about swing. Noise is mistaken for heat, the nature of a tune considered above manner of rendition, and showmanship accepted as a symptom of inspiration. One band can swing the sweetest of ballads, and another can do nothing with the hottest of tunes but transform it into prune whip. And it is prune whip, like it or not, that we generally get, because swing talent is rare.

Of the hundred thousand musicians in this country who devote themselves to popular music, hardly more than a couple of hundred could be called creative swing artists. With so few creators, it is not surprising that we have few appreciators. That there are dozens of sweet bands for every hot one proves not so much that people want sweet music as that there is not enough of the hot to go around. They haven't been able really to decide whether swing is a good thing because they get no more than an occasional taste of it.

Least known of all important figures in American music is Bessie Smith. She was a big handsome coloured woman with a voice like the sea, like the wind, like thunder—like Ethel Waters' multiplied by ten in all of its good qualities. Swingmen learned a lot about their business from her majestic, emotional style, and, black and white alike, they worshipped her.

She was found in Alabama and brought to New York by the Columbia Phonograph Company in 1920 to make records for their "race" series. Millions of copies of these records were sold during the 'Twenties, and, for a time, she had a large following, but almost entirely among her own people. She became Queen of the Blues,

and coloured theatres were crowded whenever she performed. Then, the radio temporarily flattened the record business, and her income dwindled. She spent her savings fast and drank heavily. She never got the hearing from white audiences that might have won for her at least a fraction of the success that several lesser blues singers achieved. Her last years were spent precariously, and she died in her early forties, last September, while on a Southern tour with a small-time minstrel show. The newspapers ignored her death; hardly any one seemed to know that we had lost a great artist, possibly the greatest our one distinctive art form had produced.

Many of her records had become collectors' items, but repressings of some of the best ones, including "Yellow Dog Blues," "Trombone Cholly," "Careless Love Blues," "Nobody Knows You When You're Down and Out," and "St. Louis Blues," have been made from the master records and assembled in a memorial album. In all of them, she is accompanied by swing artists—the way she taught them to accompany her. Her "St. Louis Blues," sung very slowly against a background of trumpet and organ, has a deeply religious feeling and is easily the best of all the many versions of the classic that have ever been made. All the records are masterpieces; she never made a poor one.

It may take a little time before one begins to be "sent" by her music, but that's true of any unfamiliar art. The trouble is that people only think they know what swing is. They like it, but not enough. They haven't grasped its meaning. They do not realize that it is a subtle kind of music and that it can be understood, no less than Bach, only after considerable study. To swing enthusiasts, the most unfortunate circumstance of all is that people don't seem to suspect how much joy can be gotten out of it.

In his *Hope for Poetry*, C. Day Lewis says, "I have known several people who share my own sensation on approaching a passage of poetry where that strong enchantment lies in wait—one of suffocation, followed by a sense of physical lightening and relief: the same sensation as one receives, for instance, at the entrance of the celestial motif in Beethoven's A Minor Quartet, as though the world held its breath waiting for an angel to appear." Swing does the same thing, in its own way. The acquisition of this capacity for being stirred, for experiencing at least a portion of the emotion that is behind the impulse of the swing artist (notice how he enjoys himself while he plays!), is a reward (Continued on page 169)

Proving that  
really hot music  
is only too rare

By Henry Anton Steig

THE BIG APPLE AT THE SAVOY (opposite): Nowhere is the current American dance done with such abandon, such frenzied improvisation, as at the Savoy Ballroom in darkest Harlem. Here, Anton Bruehl catches the colour and sound and fury, the rhythm of our own, our native ritual dancers





ANTON BRUEHL • CONDE NAST ENGRAVINGS

**WE GOT RHYTHM**





COLLECTION OF HENRY R. LUCE

PITTSBURGH PANORAMA, BY JOHN KANE



MUSEUM OF MODERN ART

SIDE STREET IN WEEHAWKEN, BY EDWARD HOPPER

## FOUR AMERICAN ARTISTS LOOK AT AMERICA





WHITNEY MUSEUM

MAIN STREET—TWENTY-CENT MOVIE, BY REGINALD MARSH



METROPOLITAN MUSEUM

SPRING SHOWER OVER KANSAS, BY JOHN STEUART CURRY







# BEST-DRESSED WOMEN—AND WHY

All about that public benefactor—America's ready-to-wear industry

WE are a clothes-crazy people—restless and acquisitive about fashion as about everything else. We'd rather put money on our backs than in bonds; we boast that our shop-girls look as attractive as our social butterflies, that our jerk-water towns tilt their hats at the same angle as our big cities; we're even a little smug about being called, as we frequently are, the best-dressed women in the world.

Actually, it isn't so much that we are the best dressed—it is that *more* of us are well dressed. A handful of top-flight Frenchwomen easily outstrip us in creating and wearing clothes, but collectively, en masse, our 40,000,000 adult females are better dressed, more fashion-conscious than any others on the face of the earth.

We've built up an enormous machine—the ready-to-wear industry—that turns out masses of clothes to fit any figure or purse. We can pay as little as \$5 for a dress or as high as...well there is no ceiling. We hustle new fashions into every cranny of the country; and we've sharpened the public's fashion-consciousness until even little girls in automats know a Schiaparelli when they see one.

In a year, we spend the staggering amount of twelve billion dollars in the name of style. In a year, we adults (children under 14 not counted) buy 170,000,000 dresses, 13,000,000 cloth coats, 2,000,000 fur coats, more than a hundred million hats, and God knows how many bags, belts, gloves, girdles, and sundry accessories.

How did we get that way?

It's a uniquely American story, one of our rags-to-riches success stories, one of our rapid-rise stories—mass production of clothes really only began in a big way in 1910. To-day, the whole style industry is a larger one than steel (always supposed to be our No. 1 industry), yet, ironically enough, out of all that twelve billion a

year expenditure, no great personal fortunes have been piled up on clothes alone.

Powerful as the influence of Paris is on American clothes (and no one questions that), only a few thousands of all those millions of clothes sold in this country are actual French models. The rest are American made, almost entirely New York made. (There are markets in other cities, and recently California has put in her oar, but New York produces the major proportion.)

Though half the country doesn't know it, most of the ready-made dresses bought in the shops of Fifth Avenue or Main Street come from the West Side of New York City—from that small area colloquially known as "Seventh Avenue," or the "wholesale mawket." Here, in chromium-plated, white-carpeted, thirty-story skyscrapers (rabbit-warren sweat-shops have almost disappeared), more than 5000 wholesalers make most of the nation's clothes.

To the women of the country who buy the clothes produced here, it's an unexplored territory. Only a few of the wholesalers have become recognized outside the trade—ambitious ones who have exploited their own names; customarily the dress you buy carries the name of the store in which it is sold, rather than the label of the firm who made it. All in all, there's very little glory in the work—terrific gamble, stiff competition, and money only if you never grow stale. In one large building in the region, only two or three names listed on the lobby address-board six years ago appear there to-day.

We call them "wholesalers," but the term is pretty loose. They're sometimes more than that. They are, many of them, designers in their own right. Thanks to them, we have such typical American designs as the shirt-waist dress, the casual sports dresses, the excellent tailored suit—all quite sincerely American in inspiration and design.

All over America when the thermometer climbs to 80—out crops the shirt-waist dress, virtually the summer uniform of the land. Opposite: a new version, in Monterey-blue—snapped in Del Monte, where cypress trees snarl and seals bark. The fabric is a Du Pont Spun Rayon and Botany worsted. You'll find this dress at Lord and Taylor, New York; J. W. Robinson, San Francisco



But these houses also make many free translations of French ideas. Three or four times a year, they go to Paris, see the collections of the French dressmakers, buy anywhere from four to forty models, bring them back, rip them apart, copy in part or in toto, change, revise, and adapt them for America. It is this very facility for translating the ideas of other designers and other countries that makes the astounding success of American wholesale manufacturing. But this same facility makes it very difficult to spot a genuine originator from a clever adapter.

Frequently, they go farther afield than Paris for inspiration: to England for tweed ideas, Austria for peasant clothes, Dalmatia for beach clothes, Mexico, Buenos Aires. They're an international-minded, wide-awake lot, and right there at all Manhattan's opera, theatre, art, and race open-

ings. So bright, in fact, is Seventh Avenue that it put on this year one of the most satirical, smash hits on Broadway, a revue called "Pins and Needles," with talent drawn from the seamstresses, pressers, embroiderers of the International Garment Workers Union. And they know, these manufacturers, what America wants, what clothes suit our lives, climates, purses, figures. They have to, or lose their shirt, for otherwise the 75,000 buyers who come to their salesrooms each year to buy stock for the retail shops won't buy.

The "wholesale" has its castes and hierarchy. There's an upper crust who make clothes selling wholesale from \$100 to \$500, cutting but one dress at a time, using quantities of handwork, making it with jewel-like care. Most of these firms have detached themselves from the old Seventh Avenue stand and moved uptown to Forty-Seventh Street. (Continued on page 145)

## Working girls



They don't make big salaries—\$15 to \$25 a week. They perch on soda stools for lunch. They ride subways—adore Clark Gable, the Big Apple, and Benny Goodman (in person or on the disc). That they can be well dressed is a minor miracle of America's ready-to-wear. The stock girl (first) dressed from head to toe for less than \$20 at Macy's—grey flannel suit with *all* its blue accessories. (Second) A stenographer who outfitted herself at Lord and Taylor for around \$25—silk-and-rayon crêpe bolero dress, turban, shoes, gloves, bag—even jewellery



# Home girl



NELSON

She dresses on an allowance, and people wonder how she does it. She competes successfully with any woman in the room, and her answer is that she makes her own. All for \$7—if you don't count her own time—she achieved the dress she's wearing—a Talon-fastened, nubby coral silk dress from Vogue Design No. 7928. The silk came from McCutcheon's. She's working here on a new evening dress, which will cost around \$12, but look five times that, from Vogue Design No. 7883, of blue-and-white printed rayon from Altman





KARGER

*Career women* 9 A. M. anywhere in America. Young women waiting for elevators. Attractive, ambitious young women on good salaries, making their own money, spending it shrewdly on clothes—knowing clothes help. The first, a cracking good copy-writer, put \$50 into her fuchsia tweed coat from Franklin Simon. The second, who has a publicity job, gets her personal publicity in a tweed suit (about \$75 at Russeks). Her sailor is a Knox. The third, an assistant fashion editor, chose this beige tweed suit (about \$60) from Martha West, and a felt Sally Victor hat



*Wife and mother* She really lives in Darien, Connecticut, and has three daughters who are charmers. She has dogs, a garden, pony, big white house, and a handsome husband. Her days are jammed with sports, friends, and getting the children to school, to dancing-lessons, to the dentist—with occasional time out to rush into town and shop for a tweed top-coat and skirt such as this (about \$55), and a new Dunlap felt hat. On the children—white English sweaters, blue flannel skirts and jackets (each piece under \$7), and boys' wool crew caps. All from Best







*Idle rich*





HORST

They pay high for clothes. They spend time on them. They lunch in groups, then on to shopping, bridge, or the hairdresser. They know every restaurant, night-club, and show in town. They wear outfits like the black wool one above with its grey bolero, from Jay-Thorpe. Or the two opposite: a blue wool bolero, black dress, and straw Breton from Milgrim. The other, a striped blue suit and a sailor from Saks-Fifth Avenue, New York and Chicago. They pay well over \$100 for any of these costumes and consider it well spent





# Mrs. Harrison Williams

BY  
Cecil Beaton.

As a result of the fusion of a natural talent & a highly cultivated technique of living she has become a public figure.

Although she is not inclined towards the publicizing of the fact that she is one of the "best dressed women", that she has many beautiful houses & jewels, & is, in fact, the antithesis of the spectacular, it happens that she creates wherever she goes, in spite of understatement, immediate admiration.

Her appearance is the paradox of strangeness allied to tradition. Her eyes, the colour of sea water, remind one of wild birds in flight. Her hands have the deftness & control of a pianist or a surgeon.

She has the restraint of a violin, no matter how "brilliant" the melody.

It is fitting that she should have the porcelain that in the possession of another, one should wish better off in a museum: It is fitting that she should have, as a cigarette case, the box of finely chased gold, diamonds & emeralds, that Louis XIV gave to his Father-in-Law Stanislaus, just as it is natural that her dog, a mongrel, picked up from a peasant on Capri, should be unique.







RECIL BEADON

With her poetical beauty & instructive taste, she  
has become one of the symbols of elegance in Western society:-  
~~~~~


Wool coat
grossgrain facings.
Saks Fifth Avenue,
New York, Chicago

Left: Printed crepe
dress and jacket.
Lord and Taylor

Below a dress
like a suit—
of silk-and-rayon crepe
Henri Bendel

America's
Springtime
Fashions

Far left: Braid-bound
suit of cashmere jersey.
Best

Left: Tucked crepe
dress with starched pique
collar. Rose Amado

Wool dress
and jacket.
Saks Fifth Avenue,
New York;
Chicago

Two shades of blue -
wool jacket and skirt.
Bonwit Teller

W. J. M. M.



IVAN DMITRI

This red-shirted horseman is Mr. Larry Larom, owner of the famous Valley Ranch in Wyoming. He might also be the personification of all dude ranches—those uniquely, magnificently American institutions where thousands of tenderfoot Easterners go annually; and leave, annually, a little of their hearts with the Great Open Spaces. (Frequently—in the case of the feminine visitors—they leave them with the cowboys)

DUDE RANCHING

By Harford Powel

THAT pinto pony on your left is one of America's 11,858,000 horses, which traditionally round up America's 68,284,000 head of cattle on America's 1,903,216,640 acres of land. Only a horse would be patient while I unreeled the whole endless list of stupefying statistics about America. This country now has 129,257,000 people, who own 30,000,000 automobiles, and bought last year 22,000,000,000 gallons of gasoline with which to drive the tidy total of 330,000,000,000 miles.

The facts about our crops are more fantastic still. Last year our farmers raised a record cotton crop of 18,746,000 bales. The figures for tomatoes, strawberries and peaches are just as astronomical. And then you come to the 1937 wheat crop of 873,993,000 bushels, the corn crop of 2,644,995,000 bushels, and to Secretary Wallace's calm remark that "financially, American farmers did pretty well in 1937. Cash farm income was about \$8,500,000,000.00 as compared with \$7,900,000,000.00 in 1936."

How dim, how feeble is the effect of overwhelming statistics on the mind! Does it suggest the sheer, shattering enormousness of the United States to say that we have celebrated a million and a quarter marriages in a single year, or that we have produced 2,154,890 babies a year, rather more than four babies a minute?

Already these figures have slithered off your mind. Vainly would I try to make you "see" our 274,217 schools, with their 919,400 teachers, their 29,358,859 boys and girls. Nor is there any way whatever to present to your imagination the 69,180,378 school-books we printed for them in one year.

Ford's Mr. W. J. Cameron tried to make our radio listeners (who have 37,000,000 sets) understand and cope with these vastnesses. "Tell the young American," he said, "that he lives in a country that has only six per cent. of the world's population, but seventy-one per cent. of the world's automobiles; and fifty-two per cent. of the world's telephones, and forty-four per cent. of the world's radios, and thirty per cent. of the world's railroads, and double the life insurance of the rest of the world.

"The United States has more children in school, more homes owned by families, more college opportunities, than anywhere else. Don't say these are merely material things—they are symbols of spiritual wealth. This is a country where men with no capital but their hands, their overalls, an Idea, and an urge to serve their generation, have always had a wide field, never so wide as now."

To all of which, we may say Amen. And yet, there is nobody who really sees America—and sees all of it. The figures dance and blur before our eyes, no matter how we print them. Be hardy. Let me draw one more long

statistical breath, and tell you that in a single year we have spent \$312,597,000.00 in candy stores; we have bought 362,901,000 pounds of toilet soap, two million electric refrigerators, a billion hot dogs, half a million enamelled iron bathtubs, have kept enough chickens to lay twenty-six billion eggs, and have blown ourselves to more than thirty billion telephone calls and one hundred and forty billion cigarettes.

There your statistician may stop. And should he try to moralize from these figures, to glorify America because of its bulk? Should he draw charts, showing that while Texas is only one-fifteenth of this country in area, it is nevertheless bigger than Germany, Austria, Denmark, Belgium, and Holland, rolled into one?

He should not. He should rely on your common sense. On his hunch that you have probably lain all night, half dazed with wonder in your berth, while your airliner ate up the miles, two hundred miles every hour, between San Francisco and New York. You *know* America is enormous. Any attempt to suggest its size in print is like a man trying to come down to dinner, wearing Mount Rainier for a stud and Boulder Dam for a watch-charm.

All we can do is be thankful that America is such a big and populous country, so full of resources.

But suppose the true picture could be given. Suppose somebody dramatized the statistics for you, made the United States Census Reports and the Department of Commerce figures come suddenly alive. Suppose he gave you what nobody has ever had—a sudden, stupefying vision of the true size and power of America.

Do you know what you would say? I know. You would say "Hmff!" This is a great American word. It expresses surprise. But it also expresses discontent. You can stand any day on Fifth Avenue and hear people say "Hmff!" to Rockefeller Center. That is the biggest thing they have ever seen. Far, far bigger than they imagined it. When they say "Hmff!" it is both a tribute and something more. Rockefeller Center has put ideas in their heads. They know they will see something even finer, even bigger, rising some day in their native Los Angeles or Denver or Duluth.

See America as it is. *All* of it. Pay tribute to the progress already made by a nation which, eight generations ago, was only a fringe of penniless pioneers clinging to the Eastern coast. And then realize that most of our pioneering is still to be done. Have we really cultivated this country? Or ourselves? Have we shown what we can produce? What we can beautify? Who we can be?

Even our youthful years, as a nation, are ahead.

America is travel mad. Everybody, rich man, poor man, is going somewhere, South where it's warm, North where there's snow, or anywhere, North, East, South, or West, where there is a change of scene, or a job. By trains, planes, buses, boats, car, car and trailer, or by the thumb ("going my way?"), the gipsying American goes places. One might estimate conservatively that in one day, or every day, there are more people on the hoof, going from one place to another, than make up the population of the City of New York. They go on business, they go on pleasure. They go sightseeing, or visiting, job-hunting. Sometimes, they go just for the sake of going. They go for escape—"Let's take a trip somewhere, Ma...."

And whether he knows it or not, the average American does his gipsying in the best-organized and greatest luxury of transportation the world has ever known. He can travel any way he likes or can afford, and whichever way he elects, he is years ahead of any other country in comfort, speed, and safety.

But always he goes excitingly. To begin with, the modern American big city railroad terminal is the most wonderful place in the world. It is the complete market. Have you ever stopped to consider that you could enter Grand Central Station, or the Cleveland terminal, or the new Philadelphia Thirtieth Street station, or any of the big stations, mother-naked (I suggest a police permit clenched between the teeth for the experimentally minded), and inside of an hour or so outfit yourself to go around the world?

Man or woman, you can buy clothes—and for any climate—luggage, toilet articles, pens, knives, typewriters, flowers, candy, food delicacies, liquor, tobacco, books, toys, watches, electric razors, or what you need. You can buy a hunting outfit, or a dinner-jacket, or an evening dress. Why, it's plumb wonderful.

All railway stations the world over are exciting places, but I maintain and will defend that ours are the swellest. Wander through Grand Central Station at Christmas time, and the great marble cavern is filled with organ music (a mite glum, to be sure) as some unseen virtuoso lulls the panting traveller, coming and going through our gates, with "*Stille Nacht, Heilige Nacht*," and the "Londonderry Air." It's my country!

A man can spend hours in the Pennsylvania Station just playing at being God, or at any rate, a very strong kind of magician, by walking at and through the wonderful door that whips open as your approach makes a contact by cutting off the light from a photoelectric cell. Why, there's never been anything so wonderful in the whole world as a door that opens itself as you rush at it, laden with bundles, magazines, tickets, and things. And it has wonderful "Red Caps," all disciples of Dale Carnegie, who make a study of learning your name and your face so that, when your taxicab draws up and one of them opens the door, he says—"GOOD evenin', Mistuh Brown. Sho nice to see yuh agin'. Are we goin' tuh Washington agin', or will we be goin' to Florida this time? Yo sho lookin' fine, Mistuh Brown."

The best oyster stews in the world are manufactured in Grand Central Station, and for a happy time-killer, the same terminal offers a newsreel theatre just opposite Track Something-or-other from whence *The Owl* makes its midnight flight to Boston. The Terminal in Washington is like a cathedral, but, unlike a cathedral, the porters can point out every Senator, Congressman, or government official on the list. The railroad station in Cleveland is built under one of the best hotels in the country. And in the second largest city in the United States, Chicago, the train-sheds and terminals retain the antique patina (Continued on page 140)

"Steam's
Up"

by Paul Gallico

A pleasant poke at
the national delight
in travelling,
with sketches
by Gropper





HOLLY

KATHARINE CORNELL—WHO HAS NEVER BEEN IN THE MOVIES

STARS IN THEIR COURSES By Allene Talmey

TO rise to the top on Broadway or in Hollywood, to be a pattern of American success, like Katharine Cornell and Joan Crawford, means attaining and maintaining an attitude. By now, they have worked out their attitudes. They have finished their shining and still wet self-portraits. They both have dignity—Katharine Cornell, the dignity of the traditional theatre, with its heritage from accumulated mountebanks, hardened now into the poise of the grand gesture; and Joan Crawford, the hand-wrought, sometimes synthetic dignity of the movies, with its more startling effects.

The dignity of the movies, of course, is bought hard, arriving less from the dignity of playing rôles like Nora, and Queen Victoria, and Nina Leeds, and Elizabeth Barrett, than from the personal triumph of changing private lives, private wardrobes, and private *mores*. (Mae West obstinately clings to an all-white bicycle in her all-white drawing-room.) Compared to the baroque elegance of Hollywood's most conservative set, Broadway and all of its stars seem actually cosy.

In her portrait, Katharine Cornell shows her intellectual dignity, that same essence of the theatre which lies in Helen Hayes and Ruth Gordon and Ina Claire, in Lynn Fontanne; and was in Mrs. Fiske and Maude Adams and Julia Marlowe and Eleonora Duse and Sarah Bernhardt—that essence which has kept George Jean Nathan in an aisle seat for thirty years.

It is hard to be one of the great ladies of the theatre these days, to have your picture painted for the faded red walls of the lobby of the Empire Theatre; the stage is old and worn, dusty, and the pay and the autograph-hunters less than the movies. But, like the rest of the hierarchy of the theatre, Miss Cornell has perfected an attitude for her theatre. It is simpler than the movie attitude. It is withdrawal. The beautiful gesture of the theatre is the saving of one's self for the public.

With its disturbing memory, Broadway can remember Katharine Cornell before she began, like the others, to save herself. It remembers when, disappointed (Continued on page 125)

JOAN CRAWFORD—WHO HAS NEVER BEEN ON THE STAGE



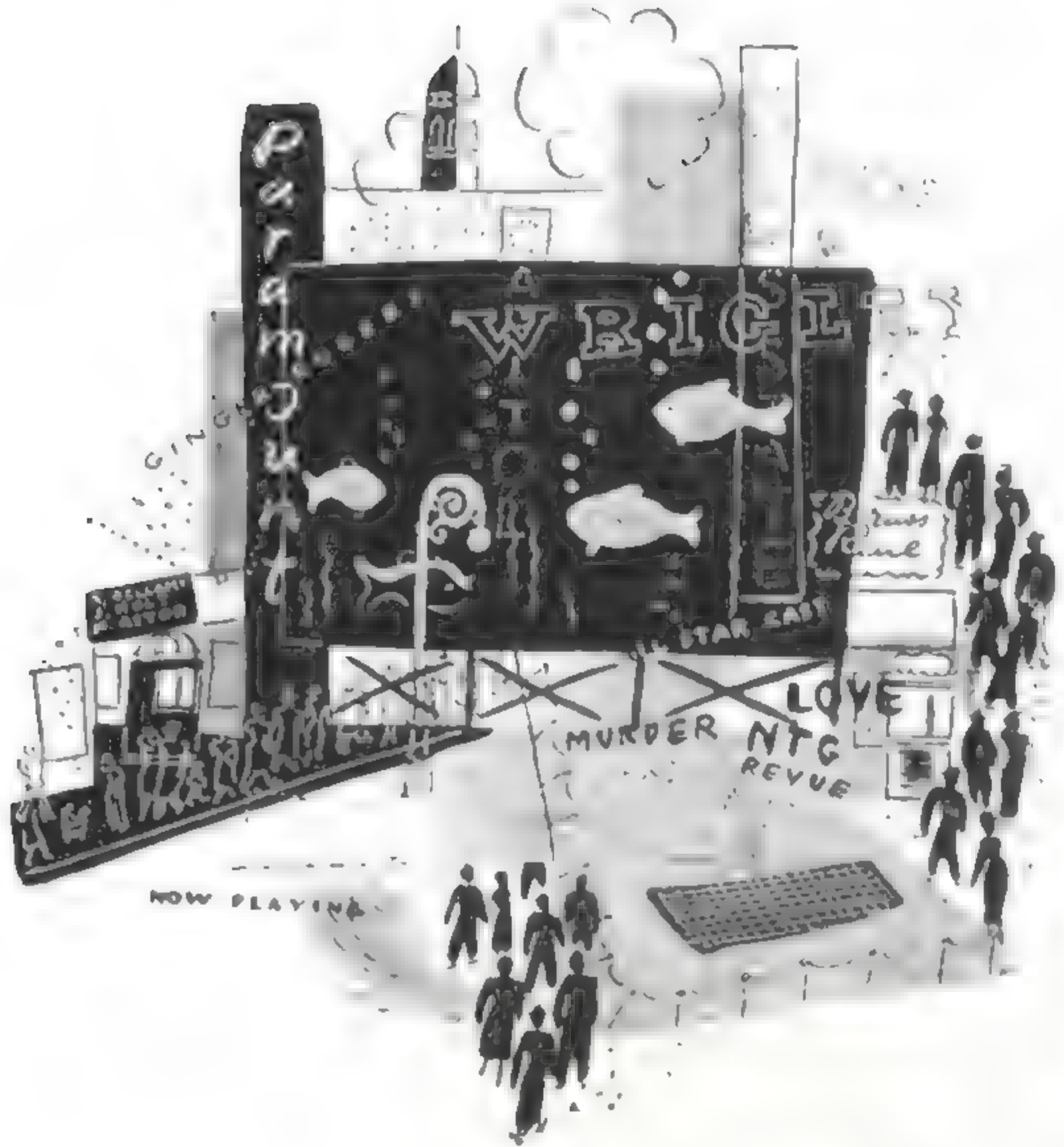


THE American can grow sentimental over "Home Sweet Home," but actually he has an acute distaste for the comforts of the fire-side, and he wants to get away as quickly as he can. When he isn't working, he feels that he must be out having fun, pursuing it furiously, and at enormous cost.

The American is gregarious. His fear of being alone while millions of other people are having fun is nothing short of tragic. Set an American down in a strange city, and he will either read a Gideon Bible in despair, walk the streets, go to a motion-picture, or try to remember the married name of a girl he used to know. He even fears to have a drink alone, for it is part of the American credo that the lone drinker is a dreadful thing. For the benefit of the ordinary man, to satisfy his strange yearnings, there have arisen vast industries devoted to taking his mind off himself. Fantastic schemes are thought up to assist him, not only in getting rid of his loose money, but also in amusing him and sending him home finally with a transient feeling of happiness.

This country appears to be made up largely of a mass of potential, and rather frantic, Good Time Charlies. The boons and usufructs of prosperity mean the wherewithal to have a good time, as often as possible, in an unlimited degree.

That highly effective Rooseveltian catch-phrase, "the more abundant life," though it stems from the rather sparse days of the Bible, raises up in the American mind not an existence of spiritual peace or intellectual contentment and satisfaction, but a life in which there is as little drudgery (work) as possible, and plenty of money to spend on radios, night-clubs, automobiles, bridge, the races, gadgets, carnivals, beaches, fairs, football, movies, baseball, the theatre, and whatever.



Hell Bent For a Good

By Stanley Walker



Some pretty able thinkers have tackled this problem and have come to the not exactly startling conclusion that the American people are inclined to be hysterical in their persistent search for a good time because they are a bit short on what is known among the philosophers as "inner resources." These thinkers have a good case.

The evidence, indeed, is as overwhelming as it is motley. This is not to say that the United States is not a mighty fine country, or that its inhabitants are a bunch of worthless butterflies. And yet they do pursue happiness in daffy fashions, and in great droves. The citizens of older and perhaps duller countries have their share of fun, too, but usually it is in simple fashions, hallowed by ages of custom and undisturbed by fads. The Frenchman can have a high time of it at a meal, talking with a few friends. Even the English have been known to be happy in their homes, in a quiet sort of way. Not many Americans can do that. They fear being shut in by four walls. There is a national claustrophobia. And here is some of the evidence:

One of the most harrowing experiences to a sensible soul is to battle through the traffic and the crowds to see a football game, and yet football, when one considers the short season, is by all odds the most popular American sport. It draws crowds because it gives an opportunity to travel, to endure great discomfort, to catch colds, to drink, and to stay up very late at night—a combination of pleasures which are dear to the heart of the American. Sixteen million (Continued on page 126)

Time

Sing me a song





AMERICAN BEAUTY

\$261,000,000 worth of it

NOT for nothing is the American Beauty rose as emblematic of America as the Stars and Stripes, for in no country in the world is feminine beauty more firmly entrenched as a national ideal. We talk about American looks with the same unaffected pride as we do our American highways or school systems. And every girl in her 'teens, taking her first serious appraisal of herself in her mirror and determining that she, too, can become a glamour girl, advances the credo just that much further.

She is helped in her purpose by the knowledge that she doesn't have to conform to any set type of beauty. Our Miss Americas, our Queens of this and that, our national idols may be blond or brunette, tall or short, sirens or outdoor girls. The mixed stocks of the country haven't crystallized into any set type, because a common denominator of American beauty is versatility.

When foreigners flatter us by saying that American women are beautiful by Nature, they couldn't be more wrong. American women *make* themselves beautiful, and they spend \$261,000,000 every year in the making. They look to Hollywood, that shining beacon of achievement. They know that those incredibly glamorous faces, gleaming mistily at them from a silver screen, are synthetic. That lashes are stuck on; new mouths painted over natural ones; features altered and beautified by tricks. These faces have been made, not born, that way. And if for the stars—why not for themselves?

The American woman has the courage to try anything once in the way of beauty, leaving it flat if it doesn't become her, and, no matter how good it is, keeping her eye cocked for something better. She would just as soon start on her travels without her hat as she would without her beauty stuff, whether she's stopping at a tourist camp or flying to Palm Beach. For this beauty credo isn't based on income. One of the most typically American phases of the whole beauty question is that this country's good looks are on a mass scale. Your cook has her permanent wave twice a year; the grocery boy's girl wants perfume for Christmas; the Kansas farmer's daughter does herself up as thoroughly for Saturday night movies as a New Yorker for the opera; the hotel chambermaid, with varnished finger-nails, turns back your sheets. Wherever you look, throughout these United States, you find the indelible stamp of American beauty.

Furthermore, women in America don't get old. They only get older. In no other country could the life-begins-at-forty school so flourish, because women of forty blandly refuse to look their age, and they take as good care of their figures and their faces as they do of their children.

There are over a hundred thousand beauty shops in this country, and it is significant that it is only here that we call them *shops*, where beauty is frankly for sale. The American woman goes into them with money in her hand and faith in her eyes. (Continued on page 120)

The "Beauty That Was Greece" and the "Greek Ideal" are not empty truisms in text-books. The Greek Ideal, achieved by a combination of poised mind and bodily beauty, is, strangely enough, as firmly entrenched in America as it was with the Greeks in their gymnasia. The cult of the body which gave us Greek art inspired the famous photograph by Arnold Genthe reproduced on the facing page. This is American in substance, because an American girl posed for it; but it is so Greek in form that the Curator of the Acropolis Museum told Dr. Genthe that the photograph was as completely Hellenic as many pieces of Grecian sculpture in the Museum





High fashion—American design

You can go as high as you like, high in fashion and in price, and still wear American clothes. For example, the purple crêpe dinner-dress above—a deceptively simple dress executed with jewel-like perfection. It comes from Bonwit Teller—the Fifth Avenue shop made newly famous by a woman president. I. Magnin, California, also has it

Bergdorf Goodman is a superb example of the best in American “grand luxe.” (The shop stands, appropriately enough, on the site of the old Vanderbilt mansion.) On the opposite page is one of their original designs, of flowered white crêpe, with a scarf that can go, Bedouin-like, over your head or down the back. Jewels from Trabert and Hoeffler-Mauboussin



From Hattie Carnegie, individualist and pace-setter, comes this white satin restaurant dress with a beaded bolero. The super-exclusive Salon Moderne, within the exclusive Saks-Fifth Avenue, designed the printed crêpe dress above right



Made-to-order

If you want top-flight clothes made for you and you alone, America gives you that, too—in dresses from the designing rooms of specialty shops. Above, a black net dress from a famous member of the New York couture, Henri Bendel



TRIM YOUR OWN: This girl buys her hat—a black felt sailor—in Macy's untrimmed hat department, and adds the finishing touches herself—a band and a wisp of veil. Price—about \$2.50

READY-TO-WEAR: Finished to a nicety and ready to walk out in—this green felt hat, grosgrain-banded, from Macy's where the prices in the better hat departments range from about \$5 to \$25



THE PRICE ON YOUR HEAD



MADE ON YOUR HEAD: While the great Miss Jessica watches (right), Reboux's open-crowned black satin hat is fitted to Mrs. Sedgwick Munroe's head, at Bergdorf Goodman. Price—about \$45

TO every woman, everywhere, a new hat is still the world's supreme tonic. But most of all in America—where we buy well over a hundred million hats a year. Perhaps because of our restless passion for the new; perhaps because hats here are so incredibly easy to come by. You can walk into any ready-to-wear hat department in the country and walk out again with a good-looking hat—no matter what your head-size. Or, for amazingly few dollars, you can get it untrimmed and add the finishing touches yourself.

But if you're not on a budget or in a hurry, you can sit in one of the custom-order salons where your hat is made on your head, from the pick of the French and American models; where an impresario stands over you, watching tenderly to see that the "expression" of the hat is right, while the fitter snips a line here, changes an angle there. It takes time—and money. But it proves that America can turn out not only mass products, but masterpieces.

FASHIONS AMERICA DOES BEST

PLAY-CLOTHES



ACTIVE TENNIS—one of our ace designs. A Celanese rayon sharkskin dress. For around \$23; Saks-Fifth Avenue



SPORTS SUIT—Stroock's striped green tweed jacket; green skirt. B. H. Wragge design. About \$33; Bonwit Teller



SHIRT AND SHORTS—by-law on beaches. Lisle shirt. Celanese rayon sharkskin shorts. All for around \$7. Cotton Shop

KNITTED CLOTHES



CARDIGAN SUIT—of a blue wool mixture. White blouse. About \$45; Peck and Peck. Knox suede sports hat; about \$13



THREE-PIECE SUIT—Sacony tweed knit. About \$70; Rose Amado. Stetson shovel-brim hat; about \$7.50; Wanamaker



KNITTED DRESS—of light and dark green wool; for around \$30. Plus a tricolour braid pill-box. Martha West

PRINTS

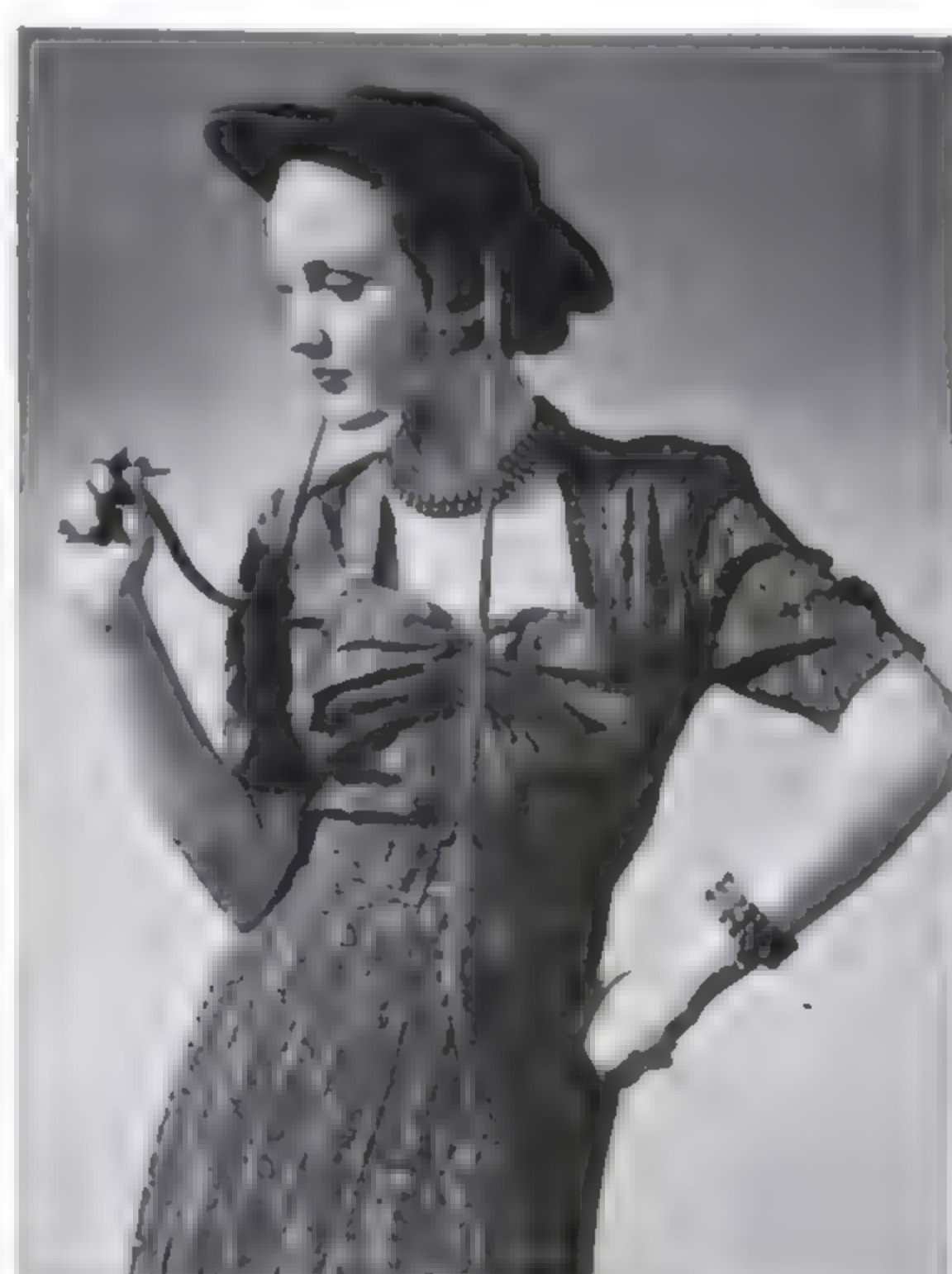
There are certain fashions that are America's own—that we design better, make better, wear better than any one else. Because our climate, our lives, our tastes determine these fashions, no one can beat us at them! First—the sports costume, cut for action, superbly right in its fabrics and lines. Second—the classic, machine-knitted suit or dress—modestly priced, proof against sagging. Third—the printed dress, so wearable, so exactly right for us that it is a national summer uniform. You will see these (or their first cousins) all over the American scene the moment spring arrives.



ENSEMBLE—black-and-white silk coat over matching shirt-waist dress; about \$40. Deep red hat; about \$13. Best



EVENING DRESS—blue-and-white printed silk crêpe, with a chiffon wrap to match. All for around \$40; Bonwit Teller



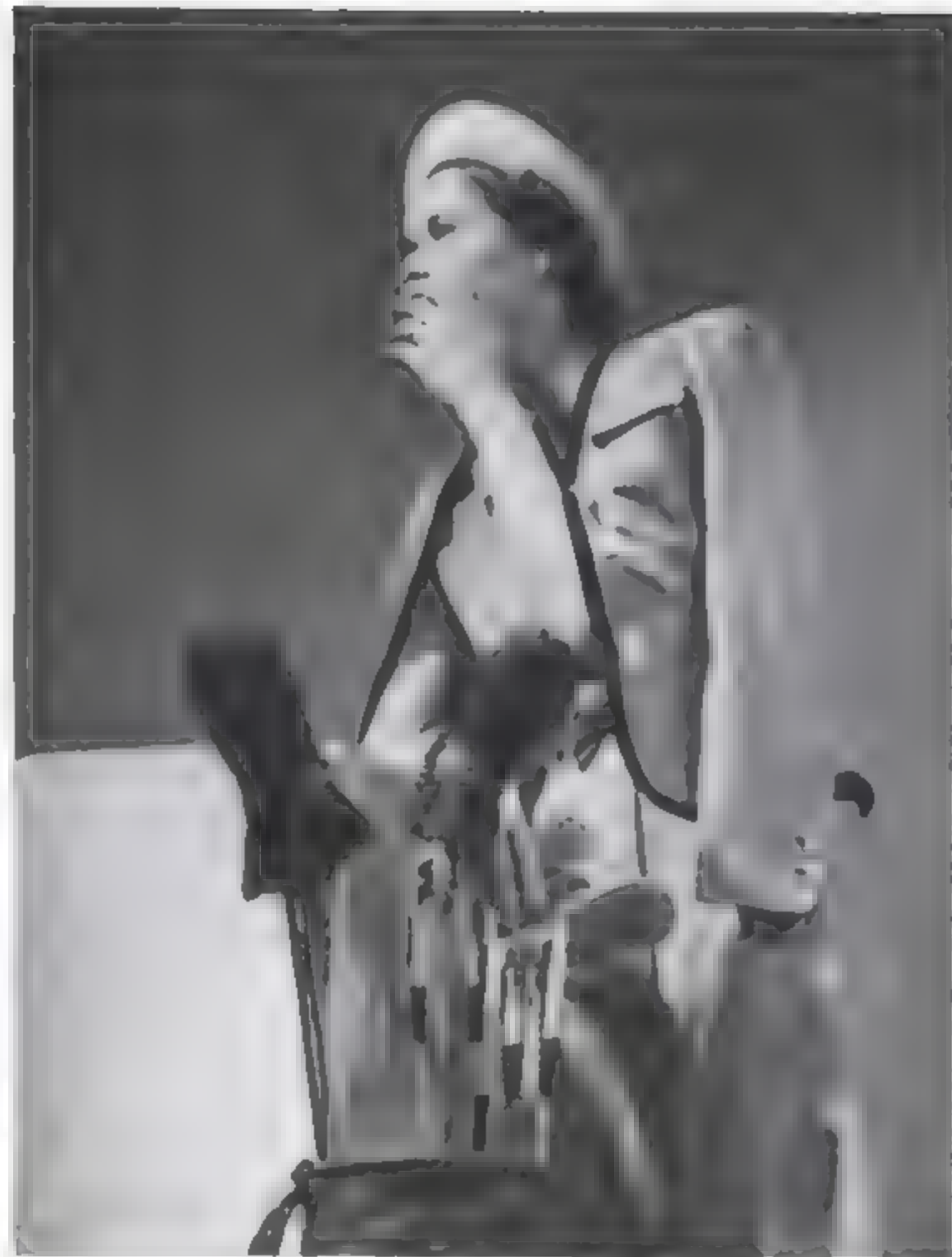
AFTERNOON DRESS—olive-green and flame silk crêpe; for around \$40. Black straw and flame velvet hat. Jane Engel



"FREE-ACTION SLEEVE" dress—of Celanese rayon crêpe; about \$23. Croxley Breton; about \$15. Lord and Taylor



SLACKS—for American legs, slim hips. Sanforized white linen. With shirt. about \$23. Abercrombie and Fitch



CHANGE-ABOUT COSTUME—three pieces: Botany flannel jacket, skirt, play-suit; skirt with Talon fastener for spread



ONE-PIECE PLAY-SUIT—to match skirt and jacket (left). Action-sleeve blouse. Three pieces, about \$40. Peck and Peck



KNITTED SUIT—grey-and-white striped; around \$10; Wanamaker. Brewster Breton; about \$4; Franklin Simon



PULL-OVER, CARDIGAN—Shepherd wool sweaters; together about \$10. Wool skirt, Dobbs hat; about \$9 each. Stern's



BATHING-SUIT—Bradley suit of blue wool with "Lastex"; about \$7. Linensombrero; chintz beach coat. Cotton Shop



SHIRT-WAIST DRESS—an all-American classic in a nubby beige wool; about \$16. Breton sailor; about \$5. Macy's



SHIRT-WAIST DRESS—red, black, and white silk print, with red studs. Find it at Grace Ashley for less than \$23



JACKET-DRESS—yellow-and-white silk crêpe; about \$30. Black straw and chamois hat; around \$15. Jane Engel



DINNER-DRESS—young as all America. Red, black, and white crêpe, full-skirted and low-waisted. About \$40; Best



TAILORED DRESS—serene and easy to wear. In turquoise-and-white silk crêpe. Chez Rosette has it for around \$23

THE stirring words "Thank God, America is an extravagant nation" have been attributed variously to several gentlemen—political, business, advertising, or governmental. But there is some basis for belief that they were uttered by a visiting foreigner when he first saw, en masse, the invariably silk-clad legs, the unfailingly pretty shoes of our army of American women.

For compared with other nations we are, obviously, extravagant about our shoes and stockings. We buy silk stockings for beauty only; we don't even hope that they will wear very long. Nowhere else in the world are silk stockings worn constantly as they are here. Nowhere else is every pair of female legs flattered by silk stockings every day. From cooks to college deans, and from movie stars to Girl Scout leaders we all wear silk stockings.

Last year, forty million women, between them, bought one hundred and eighty million pairs of shoes—roughly speaking, four and

AMERICA—FEET FIRST



CECIL BEATON

one-half pairs apiece. And although this quantity may not sound startling if you are accustomed to seeing twelve or twenty pairs in your own shoe closet, it is indicative when compared with the British who buy not quite two pairs each year; with the French, who average a pair and a half; with the Germans, who buy one and one-tenth pairs of shoes apiece a year—not to speak of the Hungarians who average four-tenths of a pair.

Even official budget figures, fine-drawn pieces of legerdemain which show a young woman making \$17 a week how to live on \$23.70, cite the necessity, here in America, of four pairs of shoes each year, and recommend twenty to twenty-four pairs of stockings. However, may we tell the budget-makers in confidence, twenty-four pairs are not nearly enough? For silk stockings at their hardiest are fragile, runs will come whether the wearer earns \$25 or \$250 a week, and the day has gone when a darned stocking was the symbol of industry and ladyhood. Walk down the Main Street of America, any day of the week, and you will see (Continued on page 162)

OPPOSITE PAGE, top row:

- First. Palter DeLiso's calf or suède step-in on lower levels. Absolutely right for America's spring uniform of town-and-country tweeds. Bonwit Teller

- Second. Geller opera pump of gabardine and patent leather with a new straight version of the two-and-a-half-inch heel

- Third. The open-heel, laced-up dance shoe that goes on and on—velvet—laced, through glittering eyelets; Frank Brothers

- Fourth. As classic as a pull-on glove—I. Miller's new side-buckling step-in, with America's beloved walking heel

- Fifth. The opera pump is an American perennial; this La Valle version made for Saks-Fifth Avenue is subtle perfection

- BOTTOM ROW: First. Drapery and chiffon in a feather-weight "dressmaker shoe" by Seymour Troy for Saks-Fifth Avenue

- Second, third, fourth, and fifth are reversed profiles of the shoes described above

- CENTRE. The photographer's mirage of seductive feet and legs shows two Delman shoes—one a gold mesh evening sandal, the other a calf opera pump. Bergdorf Goodman. (Illustrated in detail on page 148)

ON THIS PAGE, reading from top to bottom (the pairs of shoes march down). The first pair is a dark blue calf and gabardine in Seymour Troy's famous walled last. Saks-Fifth Avenue

- Second. A slender opera pump of gabardine and kid—dark blue, flattering, and frankly inexpensive. From Bloomingdale

- Third. One of those airy nothings of ribbon, sole, and heel—made new because the ribbon is a gay Roman stripe. Palter DeLiso at Bonwit Teller

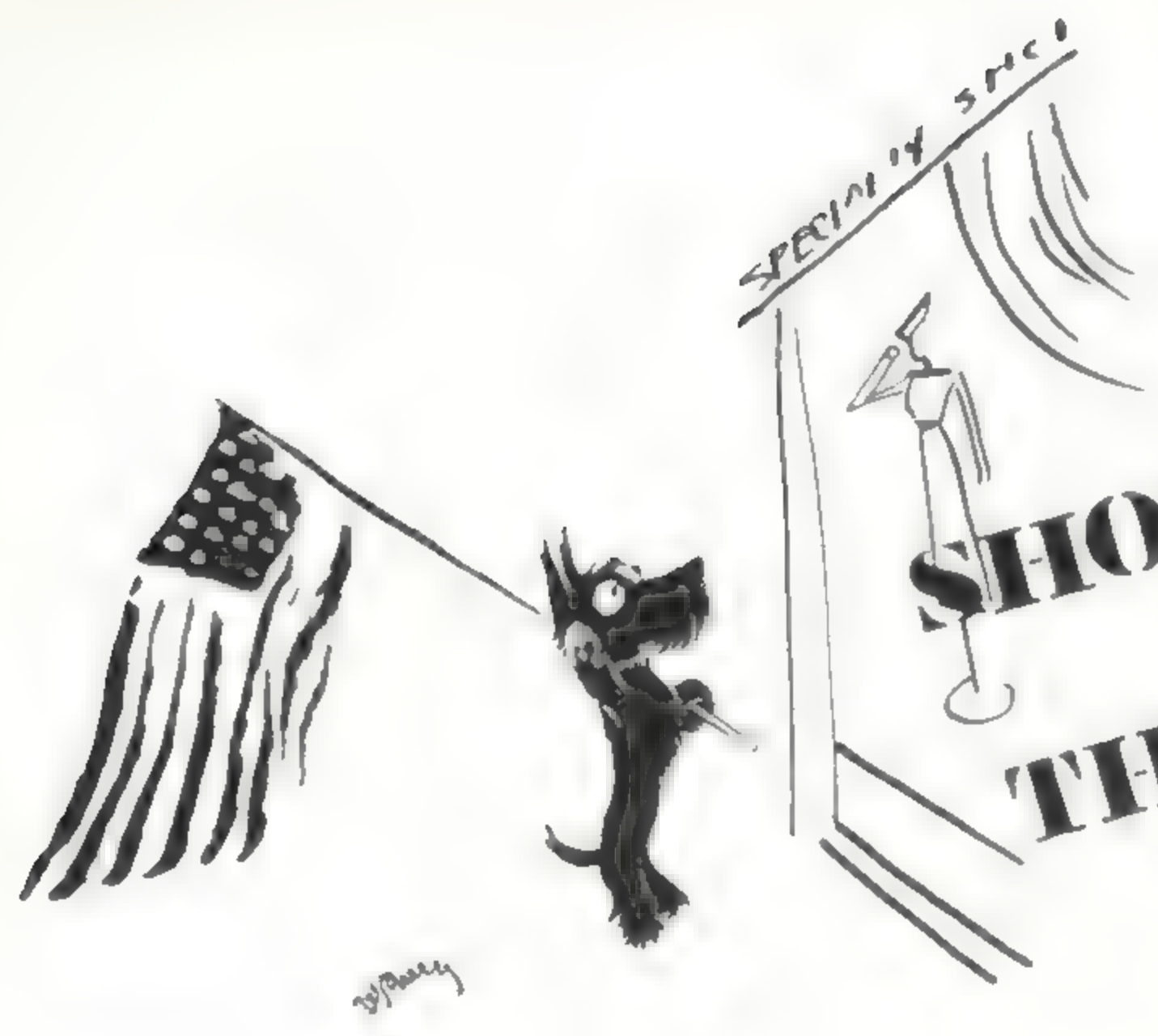
- Fourth. Svelte, trim, inexpensive, and well designed enough to please even America. Foot Rest shoe, dark blue calf and gabardine

- CENTRE. A Surrealistic picture of brown Bucko ghillies with sturdy leather heels. (You'll see them realistically drawn on page 148.) E. P. Reed shoes at Lord and Taylor

- Sixth. A dull and shiny one-sided combination of gabardine with patent leather. Walk-Over

- Seventh. Arnold Authentic's beloved classics that the younger, active women of the country swear by. These are of dark blue Bucko. Best has them





SHOP-HOUND SNOOPS IN THE SPECIALTY SHOPS

An American invention is the specialty shop, and Shop-hound salutes them all across the country. They are the small, de luxe shops scattered all over our land, and they buy and sell the best of the ready-to-wear clothes made in America. Very often, the shop is run by the well-known women in town, whose best friends may be their best customers. The owners know and share their customers' tastes, and often buy especially for them, from "the wholesale." But whatever the cause, these shops have an individual, special flavour; they offer a kind of charming, personal service that is their best reason for existing. Here are examples of the clothes shown in some of these fine small shops. If your own city is not listed, write to Shop-hound, and she will try to help you find these fashions. (Continued on page 122)



1. A navy-blue knitted suit; Mrs. Franklin's in New York. **2.** Brown wool dress, soft blue box-coat. Hertha May, New York; Woolf Brothers, Kansas City; William Penn Shop, Pittsburgh. **3.** Navy-blue wool suit, designed for travel. Rose Amado, New York; Miss Wilson, Boston; Henry Harris, Cincinnati. **4.** Black-and-white silk print, with long black coat. Sada Sacks, New York; Young-Quinlan, Minneapolis; Lockhart's, Saint Louis. **5.** Tucked black chiffon. Jonai, New York; the House of Wenger, Philadelphia; the William Penn Shop, Pittsburgh. **6.** Black wool jacket-dress, with pink velvet and tiny flowers at the throat. Irene Jones, New York; Nan Duskin, Philadelphia; The Fashion, Houston. **7.** Yellow plaid combined with black wool, in a dress-like-a-suit. Janel, New York; Blum's Vogue, Chicago



FIRST INAUGURAL BALL, APRIL 30, 1789.
FOR GENERAL WASHINGTON
a brilliant night, heightened by the radiant
charm of the ladies, flirting coquettishly,
chatting vivaciously, as they danced the
minuet and polka.

They danced the Whole Night through



EARLY AMERICAN* TOILETRIES

*scented with Old Spice**

TODAY, lovely ladies who "dance the whole night through" have abandoned the minuet and polka—but an aura of glamour, like that which enwrap the gracious beauties of that First Inaugural Ball, is still the toast of modern gallants. Early American Toiletries recapture this old-time glamour. The haunting Old Spice fragrance is the same that Early American belles brewed of rose petals and spices. Old treasure boxes inspired the picturesque containers. The perfume and toilet water bottles are authentic reproductions of old Stiegel glass.

The Shulton Early American Assemblage includes: Guest Soap, 6 cakes... 1.00. Toilet Soap (as illustrated) 3 cakes... 1.00. Bath Soap, 3 cakes... 1.50. Toilet Water, 4 oz... 1.00. Dusting Powder, round box (as illustrated)... 1.00. Dusting Powder, oval box... 1.50. Keepsake box, complete... 2.00. Vanity Box, complete... 3.50. Toilet Water, hand-decorated bottle (as illustrated)... 5.00. Perfume, hand-decorated bottle... 7.00.

*TRADE MARK APPLIED FOR BY SHULTON INC., 358 FIFTH AVENUE, NEW YORK CITY, N. Y.

Available in the Toilet Goods Departments of these and other fine stores

NEW YORK CITY—LORD & TAYLOR

Akron, Ohio	The M. O'Neil Co.
Atlanta, Ga.	Davison-Paxon Co.
Baltimore, Md.	Hutzler Brothers Co.
Boston, Mass.	R. H. Stearns Company
Brooklyn, N. Y.	Frederick Loeser & Co., Inc.
Buffalo, N. Y.	Flint & Kent
Cincinnati, Ohio	The H. & S. Pogue Co.
Cleveland, Ohio	The Higbee Company
Columbus, Ohio	The F. & R. Lazarus & Co.
Dallas, Texas	Neiman-Marcus Company
Danville, Va.	L. Herman
Dayton, Ohio	The Rike-Kumler Company

CHICAGO—MARSHALL FIELD & COMPANY

Denver, Colo.	The Daniels & Fisher Stores Co.
Des Moines, Iowa	Yunker Brothers, Inc.
Forth Worth, Texas	The Fair
Hartford, Conn.	G. Fox & Co.
Indianapolis, Ind.	L. S. Ayres & Co.
Kansas City, Mo.	Emery, Bird, Thayer D. G. Co.
Minneapolis, Minn.	The Young-Quinlan Company
Newark, N. J.	L. Bamberger & Co.
Oakland, Calif.	The H. C. Capwell Co.
Pittsburgh, Pa.	Joseph Horne Co.
Portland, Ore.	Ungar Inc.

LOS ANGELES—BULLOCK'S

Providence, R. I.	Gladding's, Inc.
Rochester, N. Y.	Sibley, Lindsay & Guir Co.
Sacramento, Calif.	Weinstock, Lubin & Co., Inc.
San Antonio, Texas	Frost Bros.
San Francisco, Calif.	The Emporium
Seattle, Wash.	The White House
Springfield, Mass.	Bon Marché
St. Louis, Mo.	The Brigham Co.
St. Paul, Minn.	Famous-Barr Co.
Syracuse, N. Y.	Field-Schlick, Inc.
Washington, D. C.	Dey Brothers & Company
	Woodward & Lothrop

AMERICAN BEAUTY



Precision

Artistry and style follow precision in Volupté Compacts and Cigarette Cases. The micrometer, precision tool, gauging measurements down to .001 of an inch, insures perfect synchronization of the parts . . . leak-proof compartments . . . the clean click of closing. After, and *only* after, product integrity is established, comes beauty of surface decoration. Such perfect coordination between machine efficiency, the craftsman's skill and the artist's genius, this is the American ideal . . . this is the character of Volupté.

VOLUPTÉ

COMPACTS & CIGARETTE CASES • 347 FIFTH AVENUE, NEW YORK

(Continued from page 107) She pays, to be sure, but, what is more important, she knows that she can make herself beautiful with what she buys.

Of course, these hundred thousand shops vary in price and kind to provide for every woman who has a penny to spend in them. When Miss or Mrs. America puts out approximately a hundred and ninety-six million dollars in these beauty establishments, she can walk up two flights of stairs and get "a combination of any three items for a dollar"; or she can spend the day in a salon of incredible luxury, having herself done up all over for seventy-five dollars. She can pay twenty-five cents for her manicure, or go to an establishment on the other side of town and pay three dollars and fifty cents for a fancy variety. She can get a permanent wave for three dollars and a half, or she can have one of the great maestros of the coiffure world roll up her curls for fifty dollars.

THE GRAND TOTAL

The two hundred and sixty-one million dollars that the American Woman spends annually on the beauty things that she puts on herself can be roughly divided into the following staggering categories. (All of these figures are necessarily approximate.)

\$92,000,000 on her face. Before she starts any make-up, our subject puts thirty-four million dollars' worth of creams and thirteen million dollars' worth of lotions on her face—to soften, clean, bleach, clarify, rejuvenate, tone, conceal blemishes, and make her powder stick on.

Once she's powdered her face, it takes twenty-six million dollars to keep it powdered throughout the year, but she spends only six million dollars on rouge, because a box of rouge lasts comparatively forever. Her lipstick, which is the one thing she would take with her to that desert island if she had to choose, sets her back eleven million dollars. Eye *maquillage* is her most sophisticated gesture, and that figures at two million.

\$29,000,000 for scent. This includes all eau de Cologne and toilet-water, as well as perfume per se, imported and domestic. The perfume ranges in price from ten cents to fifty dollars an ounce, and about a million dollars a year go for atomizers to spray it on with.

\$31,000,000 for her hands and feet. The polish, oils, nail creams, et al., that adorn the fingers and toes of female America total a yearly figure of thirteen million dollars. The backbone of the country sticks to the conservative rose and brownish tones; but the first high-style shade is a blood-red. The amount of varnish put on toes, incidentally, is negligible in comparison to finger-nails, because, outside of sophisticated circles, painted toes are still considered pretty gaudy.

Approximately eighteen million

dollars are spent for creams and lotions to keep American hands smooth and soft, and the amounts of these sales vary tremendously throughout the country, according to climate and hard-water conditions.

\$35,000,000 for her teeth. The American woman has proverbially good teeth, and the thirty-five millions she spends for tooth-paste and powders help to keep them that way. This figure doesn't cover her tooth-brushes, because, if we included all the implements of beauty, we wouldn't know where to stop; but it is estimated that she uses approximately thirty-two million, five hundred thousand tooth-brushes a year.

\$25,000,000 for her hair. It takes ten million dollars' worth of shampoo preparations to keep Miss and Mrs. America's hair clean during the year, whether she does the job herself or goes to a salon. Her permanent waves cost her ten million dollars a year. Hair dyes to the amount of five million dollars lend colour to American hair.

\$49,000,000 for the body beautiful. The great American bathroom is an institution supreme in itself. America has more bathrooms and takes more baths per person than any country in the world. We start our days to the sound of water rushing out of faucets and showers. A typical answer on the telephones throughout the country is, "May I take a message? Mrs. Blank is in her bath."

Visitors from other countries are less impressed by our sky-scrapers than by the shining expanses of porcelain and metal that face them in the bathrooms of houses, hotels, and super-trains, from one end of the country to the other. Apartment-dwellers will put up with an electric burner for a kitchen, but won't sign without a "decent bath." The mushroom houses that spring up by the block in manufacturing districts provide bathrooms with a modernistic finish. A total of eighty million dollars is spent in the United States for bathroom equipment alone, and that doesn't count all the pipes and plumbing that make it function. Bathroom scales in themselves cost the country four million dollars a year.

BEAUTY INTO BATH

On the beauty side of the bath, thirty-two million dollars of the total the American Woman spends on keeping herself clean and fresh go for toilet soaps. Into the bathtubs of America go two million dollars' worth of sweet-smelling bath salts and essences, and the American Woman dusts or sprinkles on eight million dollars' worth of dusting powder after her bath. Over sixty per cent. of the women in the United States use a deodorant, and the total expenditure for that is figured at six million dollars, with another million going for depilatories.



For women who hold their heads high...

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Coiffure by CHARLES of the RITZ



The CHARLES of the RITZ *powder colorist* works with face powder as the couturier works with fabric, intent on creating a *design* in face powder color most becoming to you . . . Your skin is her inspiration. Her trained eye detects, at a glance, its *individual* color quality. Her deft hands blend subtle powder shades, chosen with you in mind, from an array of CHARLES of the RITZ basic powder tones. Just the correct proportions of each to dramatize your coloring . . . The result is a shade of face powder *very truly yours*, because it was *designed* for you! . . . The formula is filed away in your name. No one else may have your *shade namesake*! It represents the perfect powder complement for *your* skin.

Look for the CHARLES of the RITZ *trained technician—the powder colorist*—in the fine shops of your own city. You, too, may enjoy this *shade-blending artistry* preferred by the discriminating clientele of the CHARLES of the RITZ salons.

Face Powder, individually color-blended for you, \$1 to \$5.



CHARLES of the RITZ NEW YORK

NEIMAN-MARCUS DALLAS



Louise Barnes Gallagher creates for Neiman-Marcus this costume so typical of the Texas scene... where life rushes on from plane hops to cocktails, with no time to change. A suit of simple line, exquisite detail, softly tailored in Gallagher Mesh, that non-crushable wool sheer made famous in America by Neiman-Marcus.

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST

SHOP-HOUND IN THE SPECIALTY SHOPS

(Continued from page 118)
Silver buttons parade up the front of this grey jersey suit. The blouse and twisted turban of multicoloured silk make it a very cheerful affair. Buy the ensemble at Rose Amado in New York; Sax Kay in Detroit; or at Mary Louise in Cleveland. And wear it, to the delight of your public, for many seasons.



Nothing takes the place of a simple black crêpe—beautifully cut. There is one we know (not shown) that wears a wide gold suède belt with notches in it. The skirt of the dress is gathered in a few pleats, front and back, making the dress fall in the most beautiful way. The deep V neck-line, lovely in itself, is a perfect background for barbaric modern jewels. From Filer-Machol, New York; Zita, Milwaukee; Liberty Shop, New Orleans.

Beige horizontal striped wool, of a most delicious texture, makes you covet this coat (first, right). It is also one of those classic indispensables that can be worn over almost any costume. From Antoinette Lichtenstein, New York; Kaufman's Vendôme Shop, Pittsburgh; Woolf Brothers, Kansas City.

This black coat (far right) is very much of this spring. It's pleated at the bottom and has the look of a very effective dress. Wear it with or without benefit of a fur tippet, with your best spring bonnet, and you shall have glances wherever you go. At Kathleen, New York; Greenebaum, Chicago; or Nelly Gaffney, if you live out in San Francisco.



Be on the lookout for a black wool suit, the jacket all covered in black ciré scrollwork appliqué. On you, it's a suit for dramatic emphasis, for a grand afternoon entrance—and a suit that you could wear all day long because of a certain fundamental simplicity of line. The black silk shirt is caught in interesting little tucks under the bosom and on the sleeves. You could vary the effect by changing into white or coloured shirts, but we like it as it is. Find it at Turner's Gowns, New York; Kaufman's Vendôme Shop, Pittsburgh; Georgianna Williams, Houston.



Classic variation — this ribbed beige wool sweater and skirt, with a woven belt of rust-coloured rope. The ribbed effect gives you nice long lines, and you won't tire of the beige, for you can give it new life with fresh colour combinations. Buy this, with an eye to the future, as well as the present, from Mrs. Farley in New York; Bullock's-Wilshire in Los Angeles, and Martha Weathered in Chicago. (Continued on page 144)

Three outstanding reasons

why American women are the most beautiful in all the world

Helena Rubinstein, internationally celebrated beauty authority, has studied complexions and climates scientifically and thoroughly in every one of these forty-eight United States. As a result, she has created three matchless beauty preparations for the American woman whose youth and beauty are constantly on parade. Three preparations that the most beautiful American women use regularly . . . because they are unsurpassed for giving the skin the nurturing it needs to keep it from becoming chapped and dry and weatherbeaten. Winter or summer, spring or fall, whatever the weather, indoors or out, use these American Beautifiers by Helena Rubinstein—and be an American Beauty.

1 HERBAL CLEANSING CREAM SPECIAL

You can tell by the way this lovely cream melts into your pores that it is going to do marvelous things for your skin. And its promise is fulfilled beyond your fondest expectations. For the refreshing herbal juices contained in Herbal Cleansing Cream Special, and the vitamins, bring new vitality to your skin, while other cleansing, clarifying ingredients give it a youthful radiance, a velvety-soft texture, prepare it for a long life of beauty. You will see immediate results from Herbal Cleansing Cream Special. 1.50 to 7.00.

2 NOVENA NIGHT CREAM

Use Novena Night Cream just one night and you will use it forever! It is the answer to the American woman's prayer for a cream that will counteract the *drying effects* of wind, sun, and steam heat. For into Novena Night Cream, Mme. Helena Rubinstein has put the rare balsamic oils used in her luxurious Eastern Oil Salon Treatment. Novena Night Cream smooths away lines and wrinkles while you sleep, prevents the skin from becoming harsh and dry, chapped or parched. And you look like "sweet sixteen." 2.00 to 21.50.

3 TOWN AND COUNTRY MAKE-UP FILM

In every town in America, Town and Country Make-Up Film is making American History. For this delightful, smooth, creamy foundation softens the skin as it touches it, forms a film of protection against every drying influence. It is *the* foundation upon which to build a beautiful make-up. For Town and Country Make-Up Film gives the skin a tender, delicate glow. Makes it gleam as through a film of enchantment. Makes powder and rouge stay fresh and lovely-looking for hours. Benefits as it beautifies the skin. 1.50.

Other World-Famous Beauty "Musts"

PASTEURIZED FACE CREAM: the only all-purpose cream of its kind. Unparalleled as a complete introductory beauty treatment. 1.00 to 3.50.

HELENA RUBINSTEIN'S GLORIOUS COSMETICS: new winter (chap-proof) lipsticks in all the famous "Reds"—Red Velvet, Red Coral, Red Geranium, and others. 1.00, 1.50, 2.00. Youthful rouges, flattering powders, fascinating eye make-up, to harmonize.

Unique Masque Treatments

BEAUTILIFT: the new wonder-masque that restores the clean-chiseled line of youth to the contour. Complete treatment, 5.00. **SPECIAL PORE MASQUE:** just as wonderful,—banishes blackheads, subdues enlarged pores. Brings clearness and pearly transparency to sallow or blemished skin. 2.00. **YOUTHIFYING HERBAL MASQUE:** delightful complexion "pick-me-up" for before or after a strenuous date. 2.00. Special strength, 5.00.

Dedicated to American Beauty

—Helena Rubinstein's new Salon at 715 Fifth Avenue. The most thrilling experience imaginable is to spend a Day at "715", and be completely remodeled,—transformed into the enchanting loveliness of a true American Beauty. Consultations without obligation.

Helena Rubinstein's outstanding beauty preparations can be obtained at Helena Rubinstein's Salons, and all the better stores.

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French Line



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STARS IN THEIR COURSES

(Continued from page 103) that she could not enter Bryn Mawr, she first came down from Buffalo, where her doctor father was the manager of the lovely old theatre to which came Nat Goodwin and all the stars. It can remember her with her face too broad, her mouth too big (it is called generous now), and her gawky pleas for someone to recognize her potentialities. No one did. It was not until after the curious accident of her playing Jo in "Little Women" in London, which led directly to her getting a part in "The Bill of Divorcement," that anyone took her apart and moulded her over again. Guthrie McClintic married her and after a one-day honeymoon started the process. He knew what a star should be.

THE GRAND TRADITION

In the theatre, as every one knows, the illusion of being beautiful is more important than being beautiful, but more important than either is the experience of a broad swathe of parts. None of the vital actresses can afford, as excellent movie actresses can, to play themselves. They experiment less with their faces and their bodies than with their dexterity in scooping out the heart of the character. Diversification is as admirable for actresses as it is for stocks. And Miss Cornell diversified. She played wicked ladies, and cheap girls, and Juliet and Lucrece. She knows, like Helen Hayes and Lynn Fontanne and George M. Cohan, that, above all, a star must tour, and tour for months. (Mrs. Fiske worked on the theory that New York was just another one-night stand.) It was in that tradition that Miss Cornell went off on a tour of this country to seventy-four theatres from coast to coast, the tour that made Alexander Woolcott, who has transferred his sobbing affection from Mrs. Fiske to Miss Kitty, weep unrestrained in the *Saturday Evening Post* over the glamour and the sentiment and the thrill of it all. It was on that tour, incidentally, that Miss Kitty proved her kinship with Duse and the rest of the girls, in no less a spot than Seattle.

Because her train was delayed by white sheets of snow, Miss Cornell and her company, who were expected for a performance on Christmas Eve, did not arrive in the Seattle station until almost twelve that night. Couriers from the theatre informed her that the audience still waited. The company rushed to the theatre, the sets were hung, the lights poked into place, Miss Cornell sucked an egg, and at one o'clock on Christmas Day in the morning "The Barretts of Wimpole Street" rang up the curtain.

That is touring in the grand tradition. It was out of the profits of another star episode, the lovely porcelain variety of her playing Iris in "The Green Hat," that she bought her house on Beekman Place. Thoroughly undecorated-looking, it is furnished artfully with the chairs and tables of innumerable productions, the curtains by Mielziner, the draperies by Robert Edmond Jones, the carpet by Oenslager. There, a trifle in the Maude Adams mood, she sees few people, goes

to few parties, deliberately removes the actress façade. She wears no make-up off stage, the grey in her dark hair shows, and her clothes are the choice of her husband and of her best friend. That is all part of her superb eminence, her best star-of-the-theatre rendition.

It is quite different in its parts from the portrait of Joan Crawford, who, like batches of movie stars around her, has the boiling ability, the upswell of energy, which starts American boys from Brockton and Boonton and Walla Walla rising from the yeasty bottom of big business to the top. From the boggy levels of poverty, Miss Crawford has come to stand for movie riches; for the ideal set forth so handsomely in her latest movie, "Mannequin." The advertisements call it simply "the romance of a shopgirl's millions." Part of Hollywood's effervescent ambition, of its talent for taking a chance, she does what Hollywood does when the gamble comes out right. She takes the profits and goes conservative. With the money from musical comedies, Warner Brothers put its profits into "The Life of Emile Zola." With the profits of "Our Dancing Daughters," Miss Crawford went in for the prestige of dignity.

IN THE MAKING

It is that dignity which makes her so magnificent. It is her own achievement, and rightly gets the respect it should. For there in Hollywood, in the files of photographic agencies, lies the evidence that Joan Crawford was the best Charleston dancer in Hollywood, with black eyeshadow, a big red mouth—an incredible geyser of vitality. Those were the days when she loved tight dresses, showing off her hundred and forty-five pounds; a big girl who had twice changed her name. She was born Billy Cassin, daughter of the manager of a stock theatre in Texas, inheritor of bad luck which successively drove her to washing dishes at school for her tuition, to waiting on table, always the victim of other youngsters' snobism. By the time she landed in the Shubert show, "Innocent Eyes," and in the floor show of Harry Richman's night club, she was Lucille Le Sueur, and looked like Pauline Frederick. One movie test and she went out to California.

With its disturbing memory, Hollywood can still see the whoopee girl of "Dance, Fool, Dance," the funny impossible kid, leader of the impossible set, winner of Charleston cups (the astigmatic, arty magazines acted as though the cups were filled with hemlock), her hair looking like Chinese melon soup, with four squabs sticking out of the top.

But Joan Crawford, like most of the other little American girls who landed in Hollywood, was acquisitive. She began to discard the crudities which had made her just one more example of movie bad taste. Suddenly and unexpectedly, she wisely withdrew from the pattern of the less intelligent stars. (Continued on page 153)



HELL BENT FOR A GOOD TIME

(Continued from page 104) persons saw football games in the autumn of 1937. Florida is populated by Mr. E. T. Stotesbury of Philadelphia, an elderly gentleman who likes to play the drum on his birthday; by Dazzy Vance, a former baseball pitcher; by old men in Jacksonville who pitch horseshoes for fun; by Ernest Hemingway, who fishes off Key West; and by the Ringling Brothers-Barnum & Bailey Circus, which has winter quarters at Sarasota. Almost the entire state is dedicated to play. Its politics is amusing and uniformly corrupt. Somebody is running a bathing beauty contest almost all the time. Stephen Jerome Hannagan, of the third table to the left as you go in at the Stork Club in New York, made Florida famous. (He is a highly gifted press agent. He talked high school girls into posing for all manner of pictures, usually in bathing suits, and made the entire nation Florida-conscious.)

The proprietors of Jack and Charlie's "Twenty-One," the celebrated New York restaurant and ex-speakeasy, recently announced a Sunday night knitting contest.

Atlantic City is the symbol of all that is sybaritic to many Americans. The City used to get a lot of publicity with its annual bathing beauty contest, at which women from all over the country would compete for a trophy handed them by an old gentleman in whiskers who played the part of "Father Neptune." These contests haven't been so popular of late years because the rumour got around that the contest was fixed. Congressmen and reformers believe that Atlantic City is populated almost exclusively by rich men who are visiting there with their secretaries.

Some short-sighted experts predicted five and six years ago that the game of bridge was a fad. They were wrong. When there is absolutely nothing else to do, Americans play bridge. They read bridge columns avidly. And when Ely Culbertson, recognized as probably the master bridge player of them all, and his wife, also a bridge player, announced that they were being divorced, the news received a tremendous play. Editors figured, and probably rightly, that most Americans would be considerably agitated over this news. There were philosophical editorials on the Culbertson situation.

In the larger cities there is an institution known as the Six-day Bicycle Race, which, as its name suggests, is a bicycle race which lasts for six days. Local sports sometimes enliven the proceedings by giving prizes for "sprints." The six-day bicycle race fan is now being studied by psychiatrists. Thousands of people show up at these races at odd hours; some sit entranced by the spectacle; others go to sleep. It is a splendid place to go when everything else is closed.

One of the oldest American institutions in the South is the fish fry, which ranks with the old-time revival meeting as the drawer of crowds. Even to-day, in some parts of the country, the smart political candidate will map his itinerary to catch as many fish fries and barbecues as possible, for there's where the real folks gather.

Thousands of American boys and girls swarm to college every year, partly to dance. One year Ray Noble's band played for a crowd of two thousand eight hundred at the Princeton prom. This year a Negro band led by Claude Hopkins played for three thousand two hundred at the Johns Hopkins prom at Baltimore, which must surprise people who think Johns Hopkins is merely a place where people cut up cadavers and study hand-over-cures and chromosomes. (Americans spend about eighty million dollars a year on dance bands.)

If there is any water nearby, the American will have a boat of some sort if he can afford it. The most soporific contest of the year, the race for the America's cup off Newport, R. I. last year, drew as spectators the occupants of almost one thousand craft of various kinds. They ranged from cat-boats to the great yacht *Nourmahal*, which Vincent Astor brought up from Bermuda.

Most Americans think there is something peculiarly red-blooded about going to prize fights, and every one suspects that he is an expert. Twenty million people go to fights of one sort and another every year. They amuse themselves by watching fighters try to knock each other's brains out. Their vocabulary is limited to such remarks as "Get up, you dog!" "He doesn't like it down there," "Kill the big bum!" and "Hit him in the stomach, champ!" They like their fighters to be rough, and turned on Gene Tunney when Gene began to speak English and read books.

It is bad form merely to sit at a table with a companion and drink, or even to drink and talk. No. Something else is necessary. Some people still try to solve this stalemate by seeing how many matches can be piled on beer bottles. The American champion, at last count, was Mr. Wade E. Brown of Baltimore, who astounded his friends and won many salvos of applause by piling seven thousand two hundred matches on a bottle. To accomplish this feat required only three days, and everyone seemed to feel it was worth it.

People flock every year to such contests as horse-shoe pitching and terrapin racing. The derbies between the droves of amiable, but rather plodding little terrapins are almost always good for a big gate, and large sums are bet. (The idea is said to have originated in the mind of Col. Zack Miller, the playful former partner in the old 101 Ranch at Ponca City, Oklahoma.)

On the first warm day, the ordinary American wants to get to a beach as soon as he can. If he doesn't swim there, he plays pin ball, or skeet shooting, or gets pin cushions or dolls for hitting wooden ducks. The coast line of America is ringed with beaches. Everybody in California and Florida is supposed to loll on the beach practically all the time. On the south shore of Long Island, Mr. Robert Moses, identified by experts as the greatest public administrator in the country, has created a place called Jones Beach (Continued on page 128)



Judy 'n Jill
JUNIOR MISS
FASHIONS

SHORT OR LONG, IT'S JACKETS FOR SPRING. Judy 'n Jill anticipate spring in these two costumes that sum up the fashion news in fabric and silhouette. The new short bolero and matching skirt in wool twill are worn with a white slipover and pigskin belt. Black or navy, complete 29.95. The new, longer fitted jacket in Kurly mixed tweed with an all-round pleated skirt of light-weight wool. Colors: turquoise with brown, cloud pink with navy, 29.95. Sizes 11 to 17.

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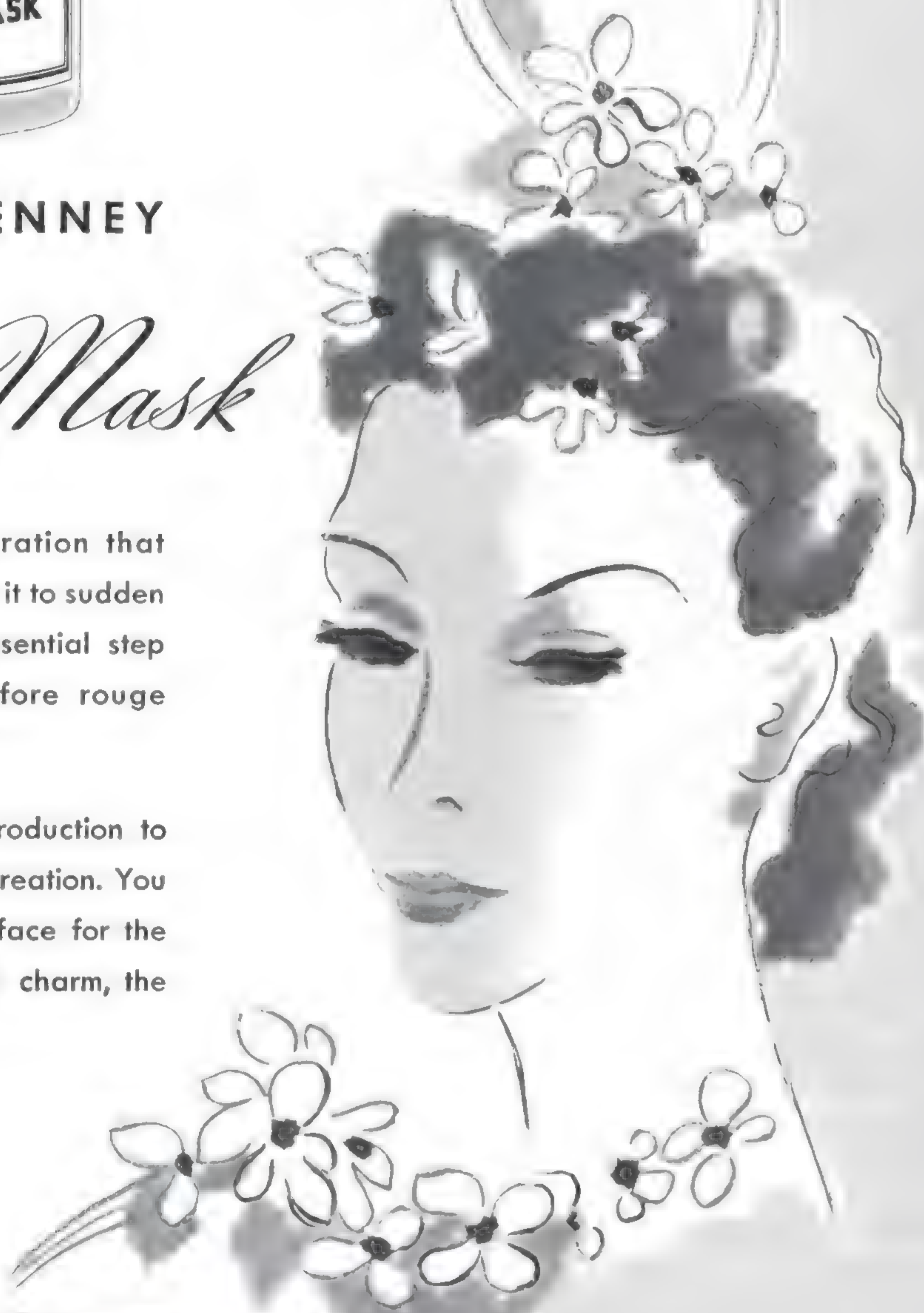


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HELL BENT FOR A GOOD TIME

(Continued from page 126) which will draw as many as one hundred and twenty thousand persons on a hot August day. Mr. Moses is going to spend sixteen million five hundred thousand dollars to improve dirty old Coney Island. (An administration is popular by the number of places it gives people to bathe. The old Romans knew that.)

In the late afternoon, in the larger cities, people begin to get fidgety. The Englishman might have tea in such a crisis, but not the American. In this country everybody goes to cocktail parties. Some of these are in honour of somebody, or to have somebody meet somebody, but mostly they are for the interchange of maledictions.

Almost every large American city likes to have a fair, or an exposition. The Chicago Exposition a few years ago was saved, however, by the fan dancing of Miss Sally Rand, a splendid type of American womanhood. The Frontier goings-on in Fort Worth, Texas, which began two years ago and are still going on in desultory fashion, were made by a little fellow named Billy Rose, the husband of Fannie Brice, and by the fact that Col. Amon G. Carter, a Fort Worth publisher, is not keen on Dallas, which was having a big educational exhibition at the same time. Cleveland had an exposition too, and Billy Rose had something to do with that. San Francisco is going to have one; Billy will take part in that.

Americans love to bet, mostly on horses. Betting is legal in only twenty-three states, but very few people let that bother them. New York State alone has one hundred and sixty-six racing days and one thousand races a year. At least two million persons bet on the horses every day, and they win or lose about two billion dollars a year—if anybody really knows. Betting on races is supposed to keep people from drinking, and also to aid some states in balancing their budgets. The men who run racing say the whole idea is to improve the breed of the horse.

Young Americans are growing up knowing all about Joan Crawford, Greta Garbo, and Robert Taylor, but they don't know so much about the Queens of England, what went on under the reign of Diocletian, or who was Vice-President in the first Lincoln administration (Hannibal Hamlin). All this may not be an unmixed evil.

The point is that seventy-five million Americans attend motion pictures every week; they pay about seven hundred million dollars per year. The so-called Czar of the pictures is a man named Will Hays, who gets an enormous salary for seeing that their contents don't alarm old people. (Mr. Hays is the most moral man in America.)

Americans drank roughly a hundred and twenty million gallons of hard liquor last year, which is approximately one gallon for every man, woman and moppet in the land. Translated into Scotch highballs, for the sake of statistics, that would be sixty-four good healthy drinks per person, which isn't alarming. This is more than people drank during Prohibition,

but there seems to be less violent and ostentatious drunkenness than there was during the dry years. However, very few Americans let liquor seep into their systems slowly. They go on mass binges. If there is some excuse, such as a convention, a dinner, or a reunion, so much the better. They like to sing when drinking, and are very proud of themselves if they are able to stay up all night.

The American has a terrible time of it trying to amuse himself and his family. In no place on earth are so many games, silly and otherwise, invented and sold. One New York department store has two hundred and nineteen "games" for sale.

Sunday morning is a tough time for Americans. Some people still go to church on Sunday mornings, but many Americans who are interested in such matters hear the sermons on the radio, or wait and read the Monday morning papers, where they can find the exhortations of the clergy printed at convenient length.

Sunday night is another hard problem. In some remote parts of the country the neighbours still gather and sing hymns, but these people are regarded as eccentrics, or suspected of wanting a radio contract.

Americans have fun doing good, or deluding themselves into thinking they are doing good. They are suckers for benefits, and will pay almost any amount of money if they can convince themselves they are helping some one—let the problem be floods, old age, Chinese relief, tonsils, the Loyalist cause in Spain, old actors, rickety babies, impoverished authors, or anything at all. The great moral issue of the last two years is whether the game of "Bingo," played at church benefits, is contrary to the will of Jehovah.

Americans like to crown somebody "Queen" of something—an apple festival, a lettuce harvest or a big crop of roses. In Amarillo, Texas, the inhabitants turn out once a year to honour their mothers-in-law. In the West the rodeo is almost part of the weekly life.

They must play. Baseball, invented by a man named Abner Doubleday, is called the national game, and fifty million Americans a year watch this pastime. Three million Americans actually play tennis. The American Bowling Congress has three hundred thousand members. Even blind men bowl, and there are many teams of women. Billiards and pool remain almost exclusively games for men, and in some of the more backward states it is regarded as somehow immoral to play them, with the result that stringent laws have been passed curbing these character-wrecking sports. Three million men and women play fifty-five million rounds of golf a year, at a cost of fifty-four million dollars, which is almost twice what the country spends on textbooks.

All this adds up to nothing much except that, as prayerful observers have noted before, Americans are restless, nervous, strident, exuberant, intemperate and always afraid they will miss something. For one American who curls up with a good book, a thousand will be out chasing phantoms.



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A new-type foundation. Until you try Phillips' Milk of Magnesia Texture Cream, you'll never believe how beautifully it takes make-up and how long it holds it without touching up! This is because the Milk of Magnesia really *prepares* the skin — smoothing away



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5. Again that fine navigator, the shirt-waist dress. This one is a design of Kay Dunhill's, of white silk crêpe with a blue-and-white scarf and belt. Stern's

6. Broad stripes of green and blue enliven this gay cruise dress—a modified shirt-waist model designed by Kay Dunhill, with a Talon fastener. Stern's

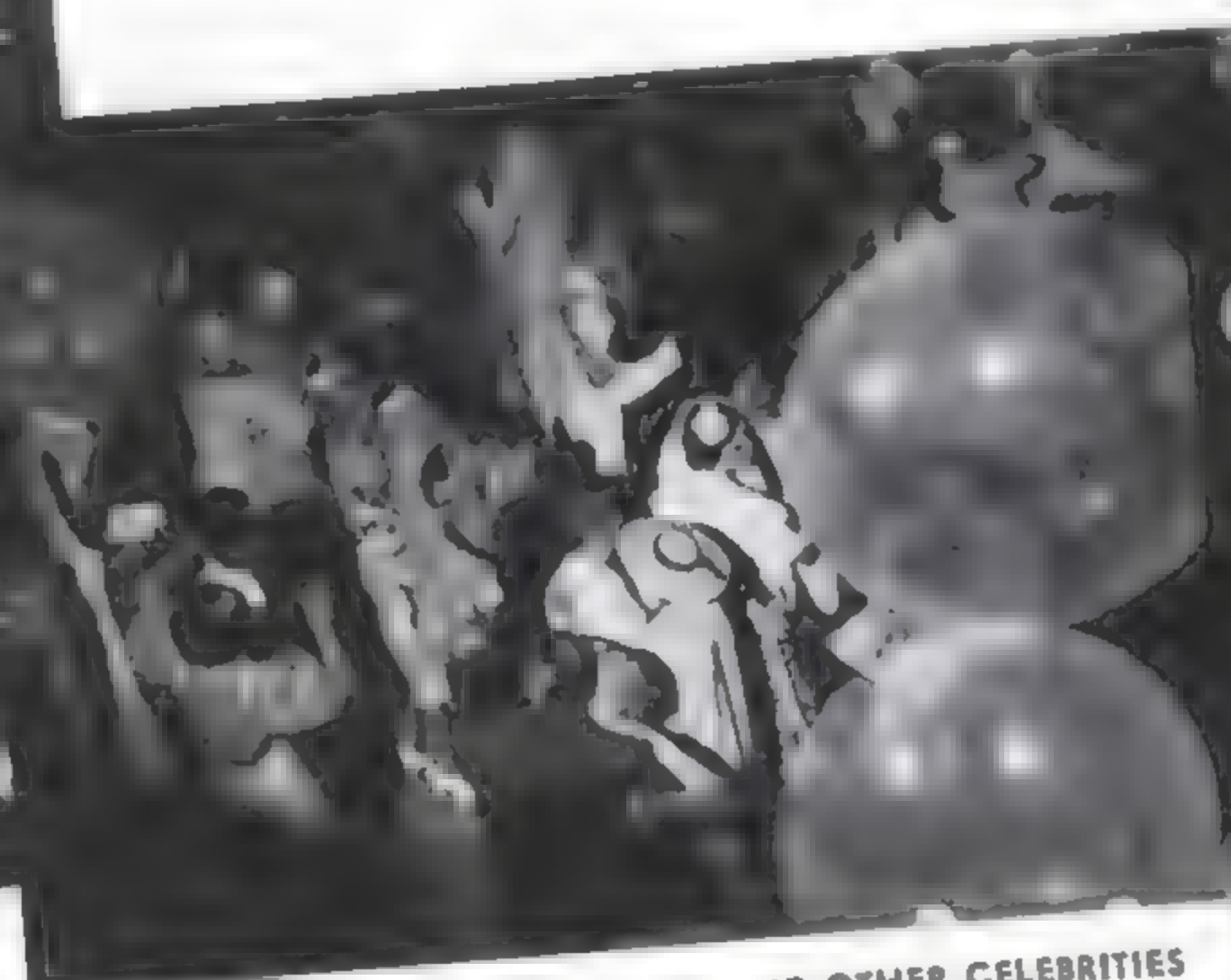


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AMERICAN VITTLES

By Della T. Lutes

IN certain countries other than the United States of America, you can put your finger on some one dish that bears the brand of individuality. Caviar to Russia, for instance; cheese to Switzerland; tamales to Mexico; onion soup to France; chop-suey to China (but not if there were a Chinaman around); clean-cut like that, and no argument. But when you try to evaluate what might be called traditional foods of the United States, you get into controversy.

Take pork and beans. You could hardly hit upon a dish that is more American (limiting our term to our own section of the country). But let a Frenchman, for instance, discussing this matter of food with a New Englander over a tall *Pernod* on the Boulevard Saint-Michel, mention pork and beans as his understanding of America's characteristic dish, and he immediately stirs up a diatribe on the proper procedure of concoction.

While the combination of a vegetable inherent to the American soil, with the succulent flesh of an animal practically indigenous to the flag of the free and the home of the brave, is admittedly a dish peculiar to our country, there are two distinct schools of thought (and action) about its preparation. And the feeling between these two schools runs into prejudice and partisanship as heated as any driving force that ever tore a sprawling country into violently opposed parts.

As for myself, I am glad that I was born in Michigan, for I know what a *pan* of beans is like. And, having lived in Boston for a number of years, I am also acquainted with the *pot*.

CULINARY CONTROVERSY

And this brings us to a further point of difference, that of the very utensils in which certain foods are cooked in different parts of the country.

A New England cook is unreasonably fussy about the things she cooks in. According to a New Englander—particularly a Cape Codder (who is fundamentally fussy anyway, due to there being so much contention about where the Cape begins)—you have to have a specific kind of crock in which to make an apple dowdy.

Out in Michigan, when I was a girl, we could—and it is still done—make as good an apple dowdy as anybody, in an open-faced crockery baking-dish, but a Cape Codder has to have a crock on purpose, bulging to just the right degree at the bottom and narrowing to the exact trifle at the top.

Then, you take this matter of baking beans. I have baked hundreds of pans of pork and beans, as known to the farming community of Michigan and York State (as well as to surrounding country), and a few of the Eastern ports. And I can use a milk-pan (if I can get one), or a basin of any sort, or even a glass oven dish, and get practically the same result (which is good enough for us). But, if I make Boston baked beans, I must go and buy me a special pot—practically hall-marked. And, moreover, I can tell you something else. You can take a tin of any good commercially baked beans,

stodge them up a little with butter and seasoning, slip them into a bean-pot of the most aristocratic kind, heat them up, and even Beacon Hill won't know the difference.

You can learn how to bake beans in a Boston pot from any cook-book, but I find most of them exceedingly reticent in the more homely treatment.

BEANS IN THE PAN

To prepare properly a good-sized pan of beans, such as you would want for Sunday-night supper with the neighbours coming in, you put a pint of beans to soak the night before. On a zero night in winter, they should stand where it is not too cold, say on the back of the stove, over the reservoir.

In the morning, the water will be slightly lukewarm, and the beans will look a little wrinkled, like the face of a very old monkey.

You pour this water off and rinse the beans in cold water. Then, you put them in an iron kettle (well, one of steel, or even of good enamel will do), cover them with about two quarts of cold water, and set them on the front of the stove. When the water has reached the simmer stage, put in half a teaspoonful of soda and let it fizzle up and boil for three or four minutes, not longer. Now, drain this off, rinse the beans again, and put them back in the kettle. Snuggle down into them a piece of salt pork—about three-quarters of a pound—and cover them with warm water. Set the kettle on the stove and let it boil gently, until the skin of the beans begins to crack. Take them off again, drain off the water, and put them in a bowl. Add a teaspoonful of dry mustard, a quarter of a teaspoonful of black pepper, a tablespoonful of light brown sugar, a tablespoonful of molasses (if you want it), and salt them if they need it. Add a little of the liquor in which they were boiled and mix the whole together.

Pack the beans into a baking-dish with the piece of pork nicely ensconced in the middle, the rind scored, and just about level with the beans. Put them in the oven and bake until the pork is done, the rind sizzling and crisply browned, probably about an hour and a half. You eat them cold or hot. You can't go wrong either way.

Another typical United States dish about which there is considerable feeling is the so-called corned-beef-and-cabbage dinner. That is, it is called Corned Beef and Cabbage in New England, but, in Michigan, we called it just a Boiled Dinner. And we didn't restrict ourselves to corned beef. Only New England takes the dictatorial stand and insists on corned beef alone.

I think my mother could make the best boiled dinner in the world. It was so good that the very likker in which it was boiled was like a rich soup. We ate it on bread.

She took a piece of corned beef, and a piece of salt pork (smaller), and put them in the kettle, with cold water to cover well. She let them cook slowly until about an hour before dinner, when she put in a sliced yellow turnip, because it (Continued on page 135)



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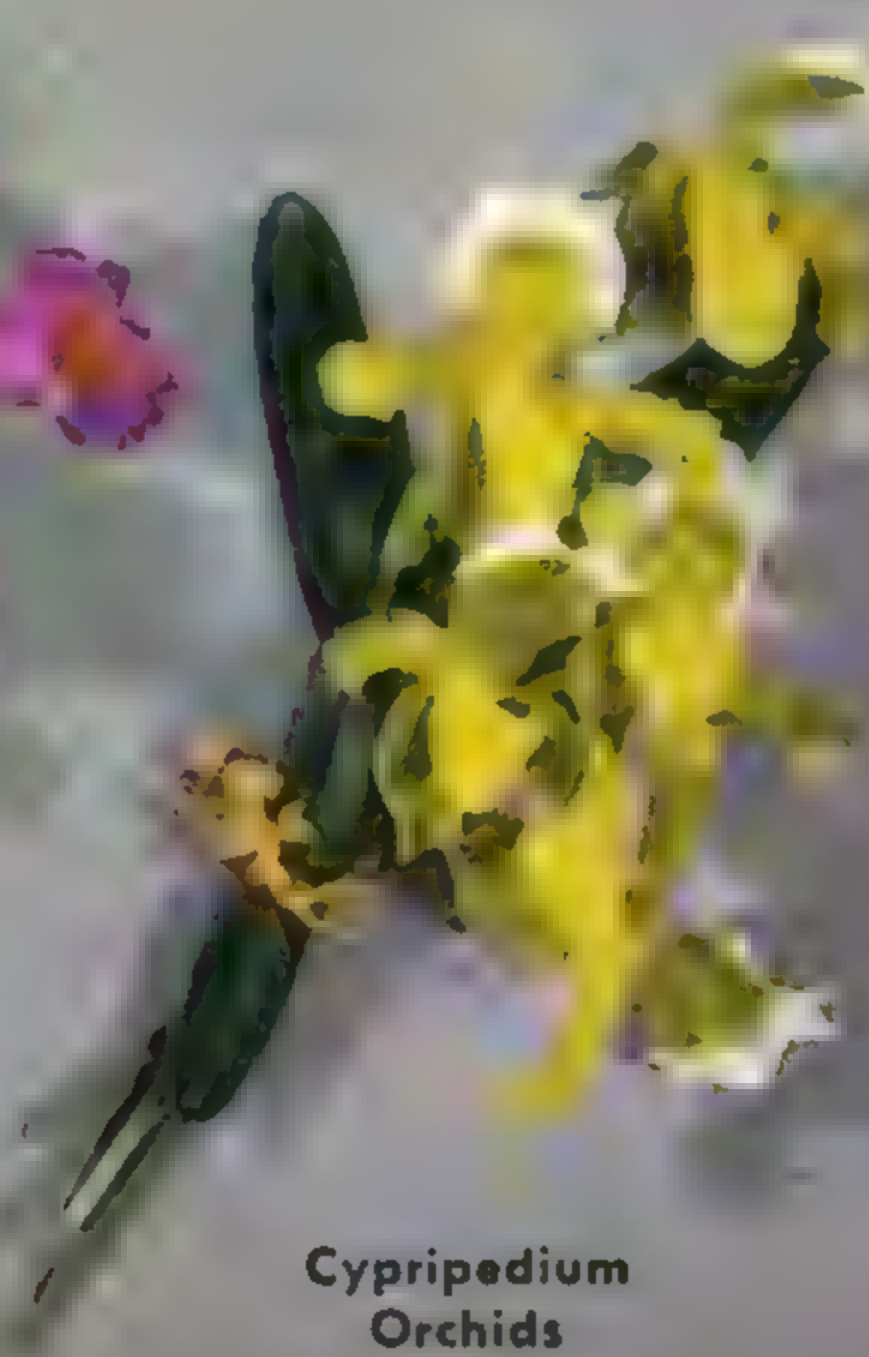
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AMERICAN VITTLES

(Continued from page 132) takes longer for turnip to cook than other vegetables. Ten minutes or so later, sliced parsnips were added, a few carrots (although at that time carrots were not much used in the house, but were fed to cattle), a head of cabbage quartered, and the potatoes.

According to all modern methods of cooking, the very life was cooked out of the cabbage, but we liked it.

My mother did not put onions in her boiled dinner, and beets were not even mentioned on the same day. As for putting them into the dinner, she would as soon have thought of putting in a toad.

Of course, the really Great American Dish is pie. From what particular lineage we get our pie complex I do not know—or care. The New Englanders are probably the greatest pie eaters in the world, except for the rest of the country.

The English epicure, so far as we have been informed, is also strong for pie, but it is meat pie. Toad-in-the-Hole; Bubble-and-Squeak; Bird Pie; "Sing a song of sixpence—Pocket full of rye; Four-and-twenty blackbirds baked in a Pie." That sort of thing. But not the kind we mean when we talk about pie. We mean, mostly, apple pie. And, after that, pumpkin pie, with mince a close runner-up.

THE PERFECT PIE

In the matter of apple pie, I think we shall leave the subject practically closed before opening it. It is all but hopeless even to touch upon it with any thought of reaching an understanding. To say that in my opinion an apple pie perfectly made, and accompanied by a goodly chunk of American cheese, justly ripened, is about the most perfect concoction in the way of a sweet to follow a perfect dinner as can be found, is putting it too mildly even to mention it. But, to find this perfect piece of pie is another matter. The trouble is that only one cook in a thousand has ever tasted a perfect piece of apple pie. The rest don't even know what it is like, and so are content with what they have. The only thing you can do is to pray that some time, before you die, you may be privileged to taste a perfect piece of apple pie.

Regarding mince pie, I feel almost as pessimistic. How can a woman make a good mince pie without good mincemeat? Mincemeat made in your own kitchen in butchering-time in the autumn, when apples are at their best and cider has a tang. Yes, and an acquainted tongue to taste it, a tongue that knew the mincemeats of older years.

When all is said and done, you might as well read over some of the tasty old recipes and heave a sigh. Or, make a pumpkin pie. That ought not to be difficult. Of course, not many of you can go out to the cornfield to get the right-sized pumpkin from the vines. Nor would you consider stopping at a roadside stand to buy a pumpkin with which to make a pie. To decorate the front stoop for Hallowe'en, yes. But, to peel and slice and cut in chunks and stew down for pie—alas!

The canned pumpkin, however, is a fair substitute, and I shall venture a rule of preparation that is not too difficult to follow. For even if you buy your pumpkin canned, it should be put in the iron kettle and stewed down.

You can see by this time how essential a utensil the iron kettle is, and I recommend buying one instead of borrowing all the time. Our old neighbour, Miz' Covell, was forever borrowing ours, and it drove my mother about frantic, because she never brought anything home. Hair flew, however, when she borrowed the kettle just the day before my mother had to make a fresh batch of fried cakes, for my father would have his fried cakes made in nothing else. So, on many a frosty autumn day, I have had to trudge over to Covell's and lug home the kettle.

To return to the pumpkin, stew it down until it is thick, but do not let it burn. It will require constant stirring, so, if you think that by just going out and buying a can of pumpkin you can make a pumpkin pie with no more bother, you are wrong. That is, if you want a good pumpkin pie.

Take four tablespoonfuls of the pumpkin and thin it to a custard with hot, rich, top milk. Beat two eggs light and add them to this, with a pinch of salt. Sweeten to taste with light brown sugar, and flavour with cinnamon or ginger. This was my Aunt Hanner's rule and the one my father grew up on, because it was their mother's rule.

THE CLAM CHOWDER SCHOOLS

One more familiar dish to the American table, and particularly those tables contiguous to the Atlantic coast, regarding which there is argument, dissidence, and variance even amounting to bumpiousness and contumely, is clam chowder.

The clam chowder schools are two. One is "You Make It with Milk." The other is "You Make It with Tomato." Both are arrogant, stubborn, insistent, and insolent. They hate each other, and neither will so much as taste the brew of the other.

I do not know exactly where the border-line lies between the two schools, topographically. Somewhere I should think in Rhode Island, or perhaps a little to the North. And, whether it is sharply defined—on one side of the street, you get it with milk, on the other, with tomato—I also do not know. Or, whether the two fight for supremacy in some northerly Rhode Island, or southerly Connecticut town. I only know that in and around Boston and the Cape, and up along the northern Coast, and for a way south anyway, you could no more get clam chowder with tomato in it than you could get a beet in a Michigan boiled dinner. For myself, being one of those outsiders who has neither tradition nor principle to steer by, I vote for milk. And no bay-leaf. When I have clam chowder, I want clam chowder, not tomato chowder with a clam in it, and not clam soup with herbs in it. We don't put tomato in oyster stew, or lobster, or fish-chowder, so why inflict it upon a clam? Even these written words may arouse controversy. I should like to say that I am open-minded, but I doubt it. However, the forum is always open.



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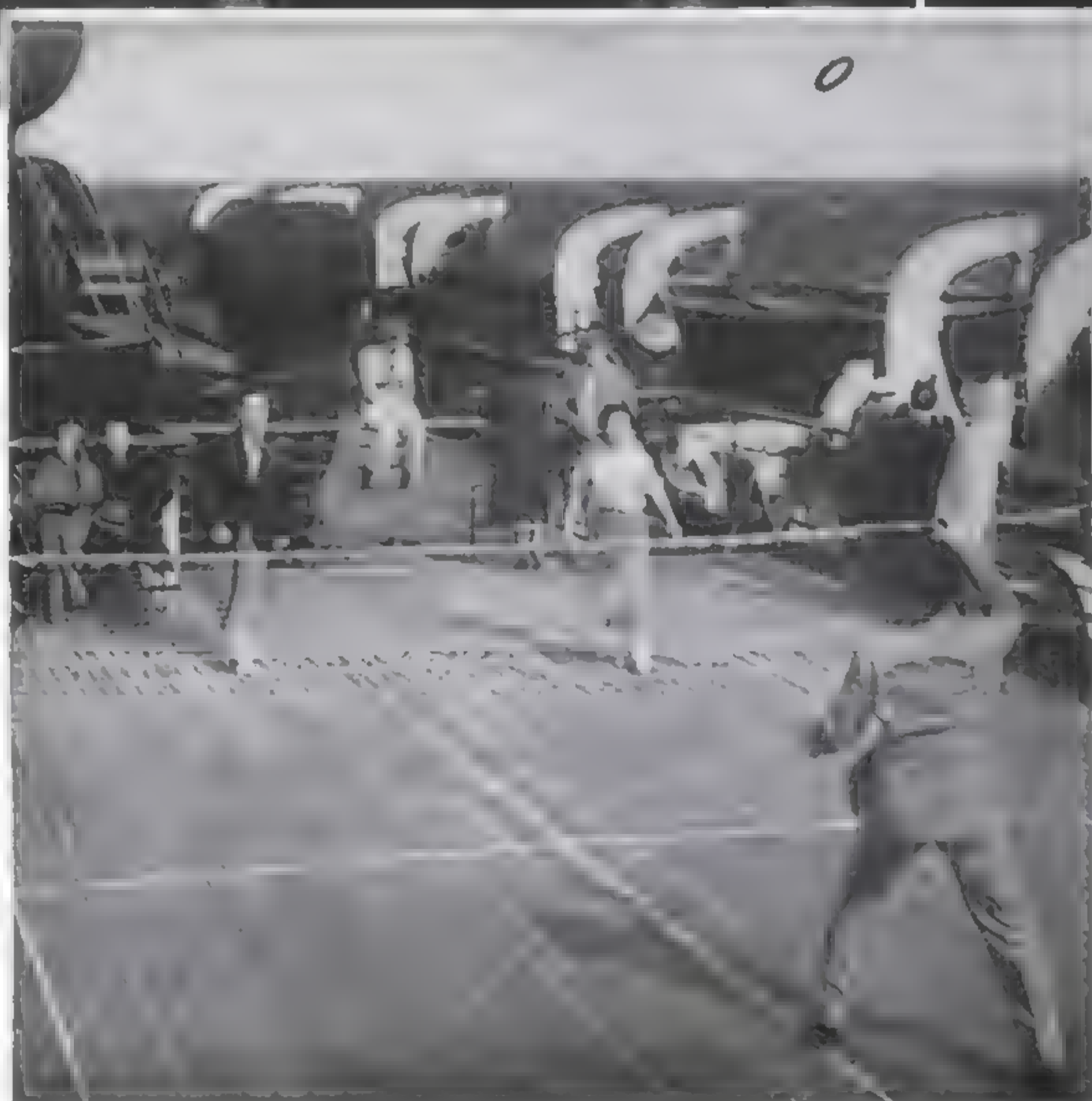
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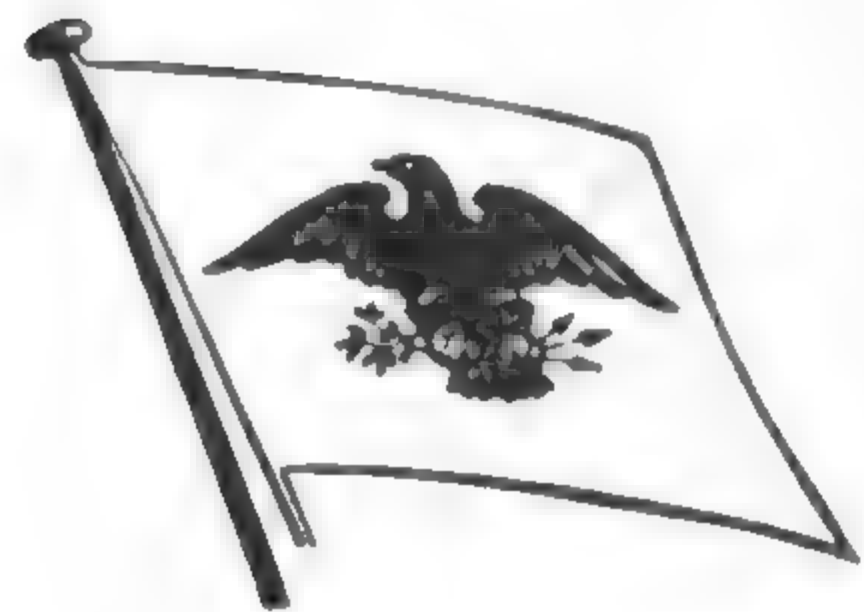
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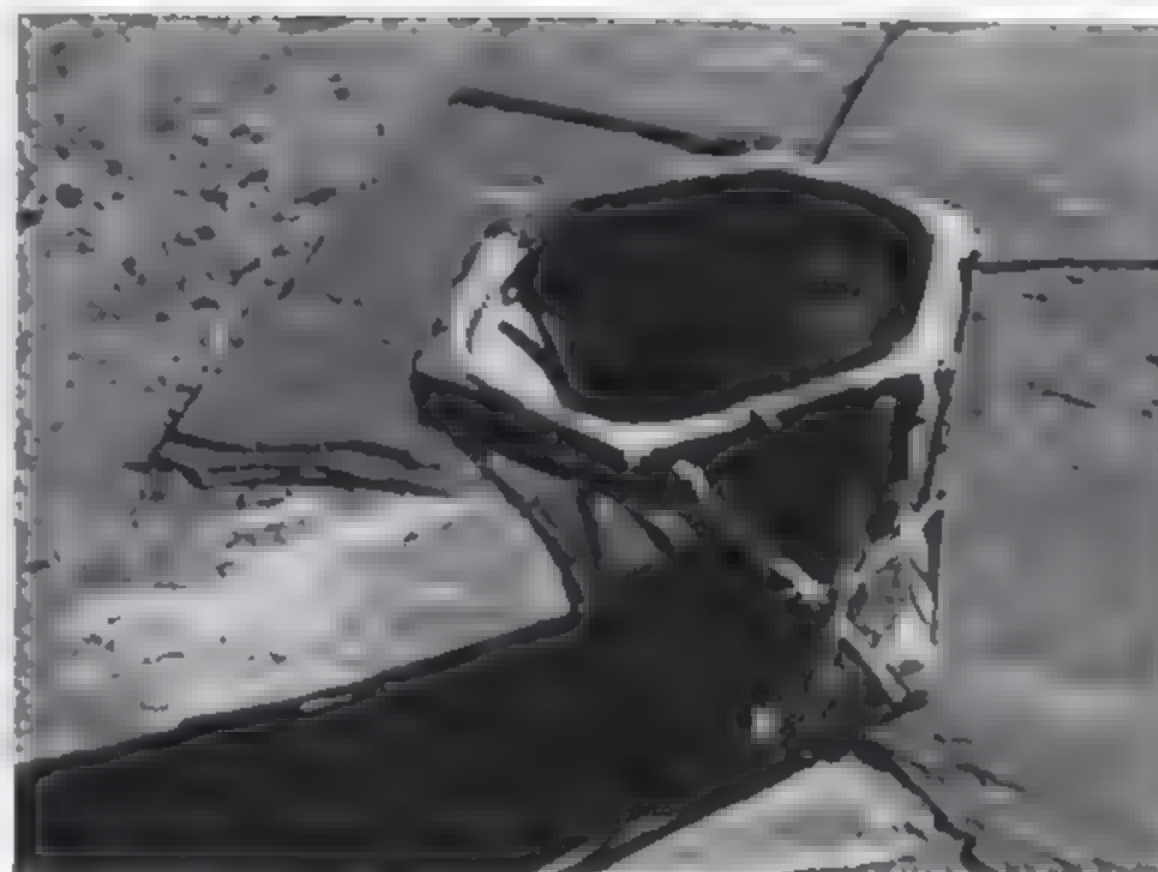
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INDIAN TRADING



- Above, left: Like Indian work—a waste-basket of rawhide. Mercado San Ysidro, Santa Fé
- Left: Indian-made boots of doeskin, silver-buttoned. Spanish and Indian Trading Company, Santa Fé



- Above, right: Pocahontas boots of beaded white doeskin. Spanish and Indian Trading Company, Santa Fé
- Right: Very Early American—white rawhide tray. Mercado San Ysidro, in Santa Fé



- Above, left: Hanging on a cactus, a California-bred belt, silver-studded, with a tasselled bag like a firecracker. Macy's
- Left: On a diving-board, a navy-and-white rope bag from the West Coast; cinch belt. Macy's

TONI FRISSELL

AMERICAN HAIR STYLES FOR AMERICAN WOMEN

● This issue of "Vogue Americana" offers dramatic evidence of the fact that America has come of age in the world of Fashion. It is a recognition quite gratifying to the American Hair Design Institute which has long perceived the need for creative styling specifically adapted to the American scene. It has pioneered with such typically American hair designs as —

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THE FORWARD MOVEMENT
THE MODIFIED POMPADOUR
THE UPWARD TREND
THE STUART ROLL
SHORTER HAIR

Even Paris has cast covetous glances at the sheer chic of these "manageable" coiffures — the kind that look beautiful in the Salon and can be *kept* beautiful at home. It is no surprise, therefore, that the American Hair Design Institute was designated to represent the United States at the International Exposition in Paris.

The Beauty Salons in the Stores listed below have joined with the American Hair Design Institute in furthering their mutual ideal of "*American hair styles for American women*".



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Greenwich, Conn.....Franklin Simon & Co.
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Kansas City, Mo.....Kline's
Los Angeles, Cal.....Bullock's, Inc.
Memphis, Tenn.....B. Lowenstein & Bros.
Minneapolis, Minn.....John W. Thomas Co.
Newark, N. J.....Hahne & Company
New Haven, Conn.....The Edward Malley Co.
New Orleans, La.....D. H. Holmes Co., Ltd.
New York, N. Y.....Franklin Simon & Co.
New York, N. Y.....Lord & Taylor

New York, N. Y.....James McCreery & Co.
New York, N. Y.....Stern Bros.
Niagara Falls, N. Y.....J. N. Adam & Co.
Providence, R. I.....The Shepard Company
Rochester, N. Y.....Sibley, Lindsay & Curr Co.
St. Louis, Mo.....Famous-Barr Co.
St. Louis, Mo.

Scruggs, Vandervoort, Barney, Inc.
San Antonio, Texas.....Joske Bros. Co.
Springfield, Mass.....Forbes & Wallace, Inc.
Washington, D. C.....Lansburgh's
Worcester, Mass.....Denholm & McKay Co.
Worcester, Mass.....Gross Strauss Co.

Beautiful....

ON THE LIMB



Claussner

KLEER-SHEER
Exquisite HOSIERY

For Those Who Like the Finest

Claussner Hosiery Company
INCORPORATED

PADUCAH, KENTUCKY

"STEAM'S UP"

(Continued from page 100) and ancient flavour of the Gay 'Nineties. Philadelphia offers you a magnificent modern marble mausoleum full of the usual railroad station excitements in the modern manner, at Thirtieth Street, and a mile or so away, at Broad Street, a charming rococo hang-over that would and does delight the hearts of the dowagers of that ancient community.

Where else in the world will you find such a show as the daily departure of the crack trains from down-town Los Angeles, bound for the East, freighted with the movie cuties, buried in orchids, leading men in polo coats, directors, producers, literati, bankers, and big shots, departing magnificently and dramatically to the winking of flash bulbs, and the blare and hubbub of super press agency?

The railroad station has always been an important American community centre. It still is. It's the place from which you go away to a change in life and its routine. It's the place through which you return to home and the familiar things. And through the railroad station run the two double lines of shining steel that, curiously, have come to mark the division in American society that seems to matter—on which side of them you live.

ALL ABOARD!

Now, get aboard a train, an American train.

It's fun drinking on trains. Why it should be, I don't know, but there is something about settling back in a seat in a Pullman, calling for a drink that comes up in a miniature bottle of the brand ordered, pouring it, and sitting back with the cold glass clutched in your fingers while the landscape rolls by, that is something special. Drawing-room parties are even better. Eight guys in a drawing-room with a couple of quarts, ice, White Rock, and plenty of cigarettes, is my idea of life. You get closer to your fellow man, somehow—you have to. Laughter is louder, stories are better, drinks are smoother. And it doesn't matter how tight you get, because you can't walk straight in a train anyway, and you can always get the mob swept out and let the porter pour you into bed.

That Pullman porter! Mother, friend, guide, philosopher, servant. How many Americans ever stop to consider the blessing that has been conferred upon them in their travels? It is almost sufficient incentive to travel to come under the ministrations of the porter. And somehow I never seem to tire of the magic of his bed-making, perhaps because it is perfection, no false moves, no hesitation, no waste motions. It is accompanied by firm, pleasant noises, as things click inevitably into place.

And the porter is truly the only cheerful servant to be found in these United States. He chuckles and chorles at his work. He never fails to enter into your mood, or the spirit of your party. He loves a good drawing-room or compartment party as much as you do. He nurses it. He keeps his eye on the likker-and-mixin's situation and sees that neither runs low. He hovers in the doorway, a fraction of a second, to catch the snapper on the story that has been started during his ministrations,

and you hear his fine guffaw as he retreats down the aisle. His "Yus SUH!" somehow seems to be the open sesame to the gratification of every desire.

I love to eat on American trains. The adventure never dulls. The wonderful swaying rhythm of the waiters with their heavy trays is an intricate, poetical dance up and down the centre aisle; a true American ballet to the castanets of the clicking wheels and the percussion of silver and steel on china. The rock and sway of the speeding train gives them grace and timing. They never collide. One tray high, one tray low—"Yassuh, Yassuh . . . Comin' through . . . Watch it, boy . . . Yassuh, yassuh, right here now . . . Steak rare, steak medium . . ."

Because it is a rolling kitchen contained in a tiny cabin, the food is a miracle. The American dining-car can rival a hotel in its variety. Its menus follow the specialties of the section of the country through which you are travelling, the grapefruit from Texas, the celery from Colorado, lobsters and fish-chowders from Maine and Massachusetts, crayfish from Louisiana. The napery is spotless, the little side-lamps glow cheerfully. An hour—two hours, slip by as quickly as the night-landscape outside the window, the inky night studded with the light-stars of farm windows, or the bright store windows as towns approach and slide past. We are a restless folk, and, temperamentally, we enjoy the sensation of going some place rapidly while reclining in comfort.

There is to me something wonderful in the power that comes from contemplating a map of these vast United States and knowing that there is not one hamlet so remote or so tiny that I can not reach it by train, plane, boat, or car. Wherever it is, I can go there. And I can go there excitingly. Whatever awaits me at the other end, I shall never be bored in transit.

TRAVELLING ON HIGH

Flying is still, and always will be, the greatest of all travelling adventures; and the airport at night the most wonderful of all places on earth.

If you must speed from one Coast to the other, those burnished metal wings present you with three days that you may tack on to your life. And a night-landing plunges you into beauty.

For at night, you fly between two firmaments, the tiny lights above, the tiny lights below. Sometimes you can not tell where earth-star ends and star-dust begins, which is Jupiter, Mars, or Arcturus, which is the lighted window in the distant house on the hill.

Return to earth spreads out the carpet of diamonds and topaz into houses and streets, and, if the streets are wet with rain, it's a thousand times more beautiful. Automobiles creep behind the shafts of their head-lights, and the neon lights of filling-stations and stores cast their coloured reflections. A ring of ruby lights outlines the great dark surface of the flying-field, and the friendly airport beacon winks its white-and-emerald greeting. The motors stop their bellowing, and cough and (Continued on page 142)



*a Criterion Original**

BUTTERFLY

your belt for february

First herald of Spring. Snare it . . . wear it . . . for the charm of its buckle and the sparkle of its fine supple patent leather. In prophetic spring colors. At foremost stores.

\$1.50

SLOTE & KLEIN, Inc. • NEW YORK
world's premier maker of quality belts for women



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*Reg. U. S. Pat. Off.

Sweet and Fleet
FOR SPRING



BELLE



ANABEL



EASTWOOD



LAURETTA

Fashion finds the "GAIT-WAY" to smartness in Heel Latch shoes. Opening the season with new smartness, these shoes put spring in your footsteps with the blissful security of snug heel-fit — the bracing support of a firm arch — and supple flexibility to correctly exercise the metatarsals.



Heel Latch
SHOES

\$5.50
Slightly Higher West of the Rockies

ROBERTS, JOHNSON & RAND SHOE CO. • ST. LOUIS, MO.
Division of International Shoe Co.



**Tangee gives lips a natural appealing charm
never an ugly "painted look"**

Men resent that "painted look"! Tangee contains no paint—never coats the lips with ugly red grease. It gives a lovely glow that best suits your own natural coloring—whether you are blonde, brunette, or red head.

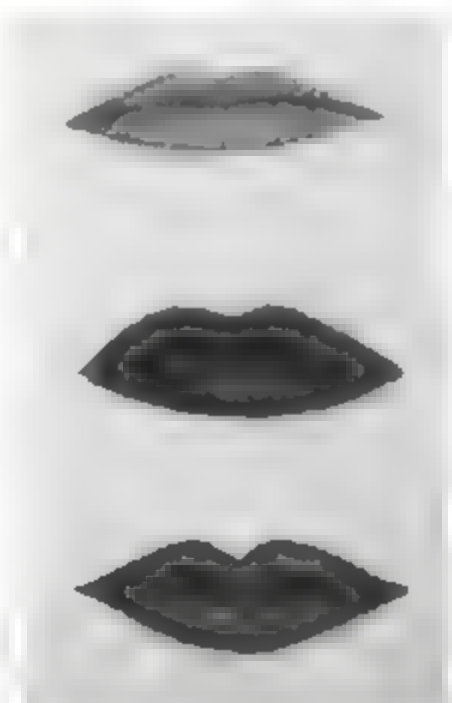
Looks Orange—Acts Rose
In the stick Tangee looks orange. But on your lips it

magically changes to a warm blush-rose shade...due to Tangee's famous color-change principle.

Its special cream base makes it stay on...hours longer—prevents chapping, drying, cracking. Get Tangee today. 39¢ and \$1.10. Also in Theatrical—a deeper shade for professional use.

World's Most Famous Lipstick **TANGEE** ENDS THAT PAINTED LOOK

FOR A COMPLETELY NATURAL APPEARANCE use Tangee Rouge Compact and Tangee Face Powder. Tangee Rouge gives your cheeks a natural glow that looks like your own color. The super-sheer texture of Tangee Face Powder blends with your own skin tones for a smooth flattering finish.



Untouched—Lips left untouched are apt to have a faded, parched look.

Greasy, painted lips—Don't risk that painted look. Men don't like it.

Tangee lovable lips—Intensifies natural color, ends that painted look.

BEWARE OF SUBSTITUTES!

There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



"STEAM'S UP"

(Continued from page 140) whistle softly as you nose down. The airport flood-lights wash the darkness from the field like a Negro minstrel removing his make-up. Your wheels touch, and you roll into a world of coloured lights, of glares and glows and flashes, and the shadows of figures that move amongst them. You are a little breathless with the exhilaration of the arrival, stimulated by the beauty, excited by the miracle of speed of which you have been a part. For, at noon, you were still in New York, and now the constellations have shifted, because you are under a Texas sky, and in the morning, you and the sun will both rise over the Sierra Nevadas, three train days away from where you left the night before.

Within eight hours of wherever you may be, are the tropics, the clear healing airs of the great plateaux, the deep snows of the North, plantation or ranch, new world city or old, civilization or wilderness, gorge and canyon, mesa or jungle, New England farm, or the golden Southern coastal islands.

ON YOUR OWN

Or, if you are not in a hurry, your car offers excitements of its own. It seems strange to speak of not being in a hurry, when you make use of a steel beast that will roar you to your destination at a steady pace of a mile a minute or more on the open road.

But it is true; your car is slow, to-day, but it gives you freedom from all bonds. It gives you the thrill of being both passenger and engineer. You and you alone control speed, power, direction, time, and distance. Within the limitations of your machine, you are the God. You are Transportation. You determine starting- and stopping-time. You can schedule yourself in the manner of the finest express, drive by your dashboard clock, and experience the railroader's thrill when you pass the given point at the given second—"On time through Harrisburg.... Two minutes ahead of schedule approaching Richmond..." Or at your will you can be a "Bummelzug," a local with no schedule, and drive for the sake of driving and seeing, leisurely, but full of lust for the new, the never-before seen and the anticipatory excitement of knowing that where nightfall or weariness overtakes you, there will you stop, in country tourist cabin or city hotel.

There is a curious nostalgic quality about the American motor road. It is always changing, and yet never changing. You may pile thousand miles upon thousand miles onto your

speedometer recording. The land changes, the speech of the pleasant, clean-looking young men at the filling stations changes from the Yankee twang to the soft burr of the Southerner to the wide drawl of the Westerner, but you are still at home. It is still your country. All the familiar little things that mean so much are still at hand, no matter where you go. And the men and women are still Americans.

But the open motor road has a trade and fascination all its own, as unique in its way, in its travellers and its markets, as the great trade-roads of the Far East.

The great goods caravans of trucks and lorry trains roll ceaselessly by, and in the little, polished cars that spin the highways endlessly, America and Americans are on the move, rich man, poor man, merchant, thief.

In the tourist cabin camps at night, you meet families from Maine, from Texas, from the Carolinas and Colorado, from Alabama and Los Angeles, from every corner of the country, and because you speak the common language and travel the common roads, you are friends.

WATERWAYS

Do you get especially excited at the thought of boats, those self-contained little worlds, means of travel that even more than airplanes give you the sensation of being off this planet?

Boats, you say, are for going to Europe, or South America, or Asia. Boats are for seeing America, too. People spend fortunes to go to Europe and travel the European waterways by boat. But you can ride the greatest river in the world, the old American pioneer highway, from St. Louis to New Orleans, by boat; the route where the old gunboats fought in the Civil War, where Mark Twain piloted, where the great old wood-burning side-wheelers raced in the late 'Eighties, one of the most thrilling trips in the world.

For boats leave from docks perhaps just around the Great Lakes, perhaps from San Francisco or Seattle, and docks are the keys to romance and adventure. About them hovers the smell of coffee and spices and white pine, and burlap and coco matting. Nowhere is life as bumbling and exciting as around the docks where the heavy trucks rumble over cobblestones, and the dozing ships lie with their masts reaching toward the sky like church spires, and breathing a gentle flow of black smoke that tells you—"Steam's up! We're going somewhere..."

Steam's up always, always. We're always going somewhere.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

YANKEE DOODLE DANDY

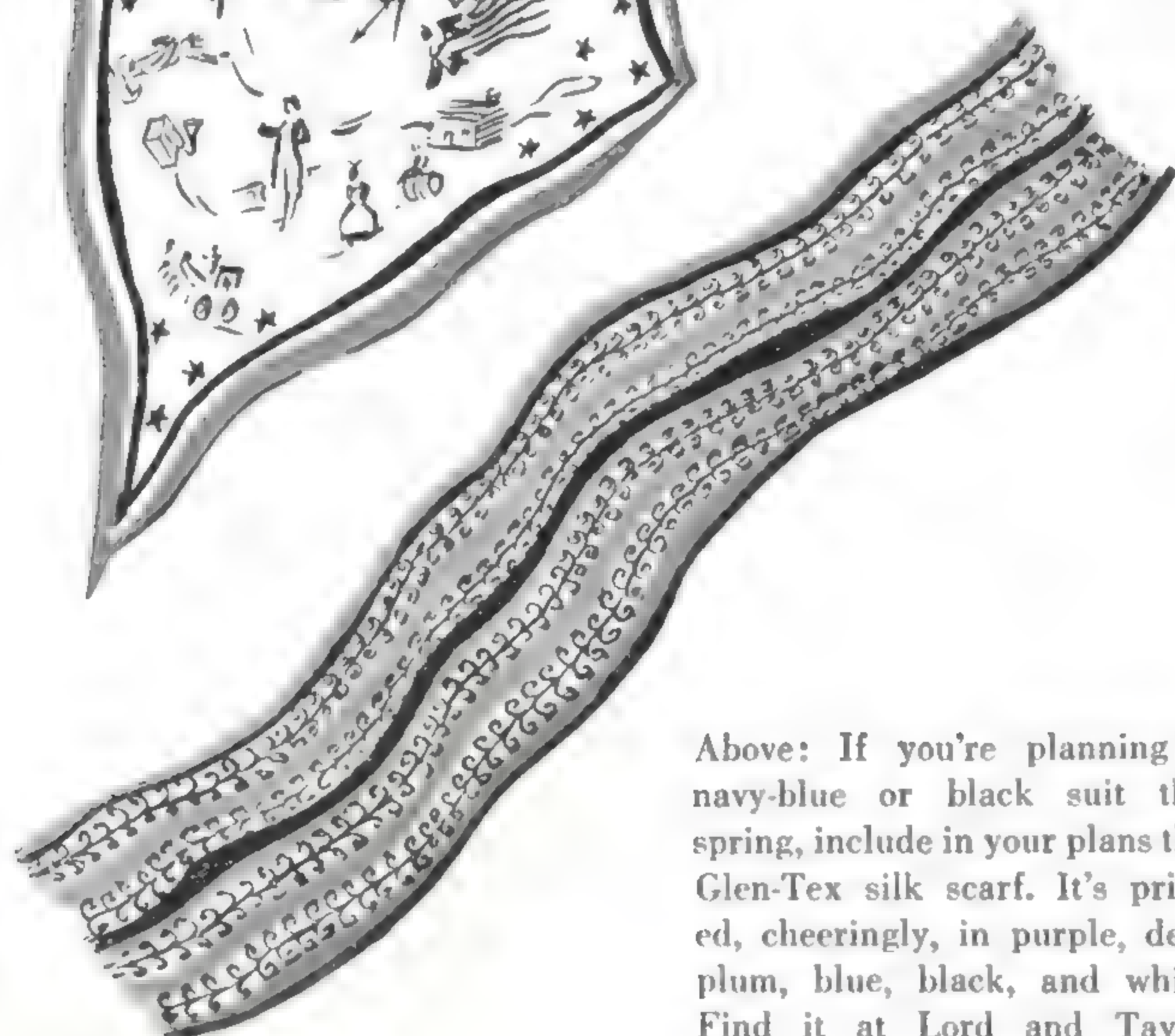


Left: Flourishes of colour to kindle a spring suit—these flag-red gloves and a red cravat, both of doeskin, both washable, both Novo. Hand-whipping gives the edges a saw-tooth effect. From Macy's

Right: Natural deerskin—that's what the Indians, who made the first American gloves, used. Here it is again in these Novo gloves, and the belt to match. Both smooth and reverse sides are used. Macy's



Left: Here's a salute to America—a salute to our national episodes and emblems and traditions. It's an Americana scarf by Echo, red, white, and blue crêpe printed with such stirring symbols as the American Eagle, the Declaration of Independence, our inventions, and our sky-scrapers. At Abercrombie and Fitch



Above: If you're planning a navy-blue or black suit this spring, include in your plans this Glen-Tex silk scarf. It's printed, cheerily, in purple, deep plum, blue, black, and white. Find it at Lord and Taylor

CORDAY

15 RUE DE LA PAIX *Paris*

toujours moi
"ALWAYS ME"



orchidée bleue
"BLUE ORCHID"

Each CORDAY parfum has a haunting meaning of its own...stimulating to the senses and gladsome to the soul... its witchery enhanced by lingering, lasting eloquence. TOUJOURS MOI, a conquering parfum for "big" moments ...inspired by women who have won hearts and made history. ORCHIDÉE BLEUE, a demure fragrance, tinged with laughter...yet wickedly spiced with the rare blue orchid...as contradictory as womankind itself...and as irresistible.

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THESE PERFUMES OBTAINABLE IN CANADA AT THE BETTER SHOPS



● A proud new group of dresses that will form the background of many smart wardrobes. Inspired designing—fine detail—made of Super Lambskin Prints, woven of Enka Rayon. This fine quality fabric washes and wears exceptionally well.

(left) Shuffleboard print to make you a champion in the game of fashion. Buttons down front. Equally effective under a coat and for spring. Copen, Navy, Aqua, Brown, Cherry or White backgrounds. 12 to 20. Under seven dollars.

(right) Gay beach scenes enliven this festive printed frock. Flattery in every line of the soft crew neck and umbrella tucked skirt. Navy, Copen, Cherry, Brown, Aqua or White backgrounds. Sizes 12 to 20. Under seven dollars.

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Carson Pirie Scott & Co.....Chicago
Jos. Horne Co.....Pittsburgh
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J. L. Hudson Co.....Detroit
Cherry & Webb Stores.....New England
Flah & Co.....Syracuse

If you can't find Betty Hartford dresses, write R. Kolodney & Co., Inc., Hartford, Conn. N. Y. Office—1410 Broadway.

AMERICAN ENKA CORPORATION • 271 CHURCH STREET • NEW YORK

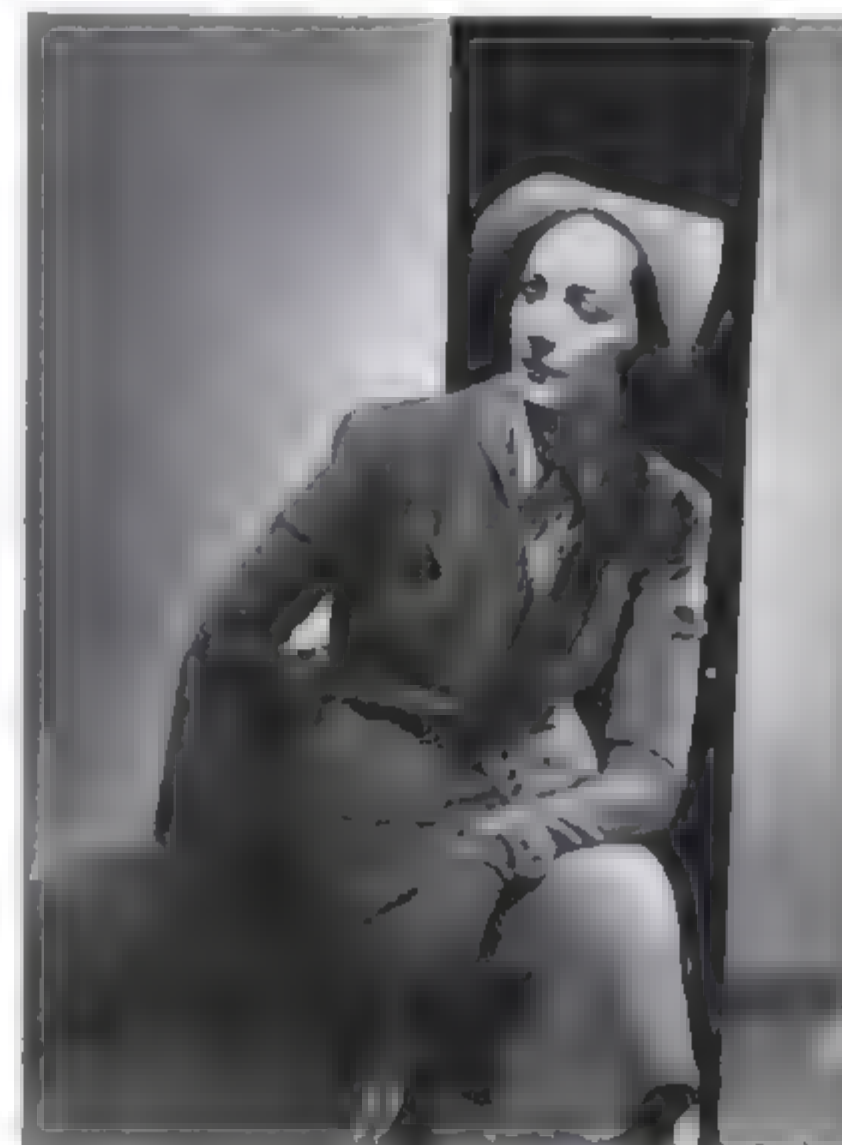
SHOP-HOUND IN THE SPECIALTY SHOPS



(Continued from page 122) A really good black dress is a prize in itself. This one is of black crêpe, ingeniously fitted, topped with a black wool jacket that is really news. Squared and full, it swings down straight from the shoulder, stitched all over in a diamond pattern. As an accent to this design, there are hundreds of little black buttons, sewed at the corners of the diamond

shapes, making the whole jacket twinkle against the dull black dress when you move. This is the pride of Estelle-Mildred in New York; Sraeel Jabaly in Miami; Neusteters in Denver.

Not the grey of doves, nor the grey of rain, but a young string-grey, trimmed with white, makes this one of the freshest spring ensembles we've seen. The dress, cut on simple lines, is blessed with an enchanting jacket of self-striped wool—the stripes being formed by contrasting rough texture. The modest collar is of white piqué. All of this carries out our theory that if you can be both demure and devastating at once, the world is your oyster. And grey is on the way up, this spring—just another good reason for seeking and finding this at Gervais in New York; La Jeune Fille in Boston; or the specialty shop of the May Company, Los Angeles.



Long before the robins get busy, the first sign of spring—and a welcome one—is the appearance of pastels in your wardrobe. This pale blue wool suit is the colour of an early spring sky. You'll look celestial in it—but not too celestial, for the lovely blue-and-white striped silk shirt lends just the right amount of dash to the costume. Because this is the sort of suit that pops up all over America, just like the crocuses, and because it is in one of the important new light blues,

you'll find it in many of the good specialty shops from here to the Coast. Among them: Jonai in New York; Mrs. Gaither and Miss Williams in Baltimore; and Nelle Jackson in Tulsa.

And still more suits—this last one of fitted dark blue wool, enlivened with chalk stripes. The blouse is of a novelty-weave piqué, gleaming white. Wear it, as the girl in the picture does, with blond chamois accessories, and perhaps pale yellow flowers in your lapel, looking like a living example of how to win friends and influence people. From Polly's, Park Avenue, in New York; Irving, in Detroit; Weathered Misses, in Chicago.



BAKER

BEST-DRESSED WOMEN—AND WHY

(Continued from page 88) Then there is a group making middle-priced clothes. There are others who go in for volume production, cutting 100 dresses at a clip, turning out 500,000 dresses a year, selling under \$25 retail.

To protect this vast industry, to stamp out the abhorred bane of copying, piracy, and cutthroat practices, there's a great guild, based on the protective mediæval guilds, called the F. O. G. A.—the Fashion Originators Guild of America, with its two affiliates, the Sports Guild and the Dress Creators League.

A LOT FOR LITTLE

But even that little \$15 or \$20 dress (97% of all the dresses in America sell for less than \$20; 56% for less than \$6) is a remarkably good dress, all things considered. One firm making dresses for \$20 retail pays its five designers \$150,000 a year to ensure good designs. One designer may spend a whole week working out the design for a single dress. The sample must be right, for hundreds of dresses will be cut from it. If it's a sports dress, likely as not some great tennis, golf, or ski expert has been consulted to make it professionally right. The armhole of that \$15 golf dress is what a great golfer finds best for a healthy swing; this action-back tennis dress has been copied from a net ace; that ski shirt approved by a champion.

The dress will fit, too. Nowhere else in the world are the proportions of ready-to-wear garments so carefully graded. Three rueful sizes—small, medium, and large—are what you get in most other countries. If you squeeze in one, or swim in the other, it's too bad. Here, every figure gets a break, and our range of sizes sounds like higher trigonometry: an 11 to 17 range for saplings, 10 to 20 for young women, 32 to 44 for adult women, outsizes for the outsize, even half sizes for little women. Hats measure from 20¾ to 24; shoe widths from AAAAA to E, even stockings vary from 28 to 34 inches for short or long legs.

We do get a lot for our money in clothes here. Even clothes in the lower-price brackets are non-crush, non-crease, non-shrink, non-spot, non-stain, non-fade. That velvet dress won't get a seat when you sit, the linen suit resists wrinkling, the cotton dress is sun-fast and tub-fast, the wool suit won't shrink, this is water and moisture repellent, that is perspiration, spot, and stain shy, even the linings of our coats are now educated to behave without undue slipping.

NO MORE "STICKS"

But all this is only half the story. How these clothes percolate, fast as lightning, through the country, not only to big cities, but to one-horse towns, Kansas farms, Kentucky mountains, and isolated Montana ranches is another side of the picture. Literally, the "sticks" are wiped out; everything is within reach.

A palm to the retail shops for this—to the department stores, specialty shops, and those small dress shops run often by the cleverest young women in their town. Our great shops are the

envy of the world. No country has so many architectural temples to vanity, monuments to the mode, glittery emporiums to please women. Europeans visit them as one of the sights of the land, *bravo-ing* the windows, lighting equipment, package chutes, escalators. Nor are these wonders located in main-stem towns only, they're found in relatively small communities.

And, those of us who aren't content with standardized, regimented, mass-made clothes (good as they are) can get something else in the finer specialty shops. We can get, in what are variously called "made-to-order," "custom-made," or "couture salons"—personal, individual, one-of-a-kind garments made to measure, fitted with painstaking care, in colours of our own choosing. We can get what is the best type of dressing in this country, if not in the world—for these shops have a two-fold advantage: they offer the pick of the Paris imports and also original, specially designed clothes by their own American designers on the premises. In New York Bergdorf Goodman, Hattie Carnegie, Saks-Fifth Avenue with its "Salon Moderne," Henri Bendel, Milgrim, Bonwit Teller with its Salon de Couture, Jay-Thorpe, Stein and Blaine, and others not only in New York, but throughout the country, specialize in this high plane of dressing.

THE UPPER LEVEL

As in the big Paris *couture* houses, here in these specialty shops mannequins parade the clothes, swatches of fabrics (imported or domestic) are brought out for inspection, measures taken, colours considered, individual idiosyncrasies consulted and catered to, two or three fittings given—the same service that is the great tradition of the Paris dressmakers. One devotes more time, pays more for this type of clothes, but one has the satisfaction of knowing that there's nothing better.

One great specialty shop pays the designers of its "made-to-order" salon \$50,000 a year in salary, its fitters and tailors and cutters another \$125,000; and since not more than 2500 dresses are the output of the salon, it's understandable why one pays more—and gets more. The average price of dresses in this category is \$250, but there have been dresses sold as high as \$1800 (sable-trimmed); \$2200 for a suit; \$2800 for a three-piece ensemble.

In a sense, these made-to-order salons take the place of the great private dressmaker who once dressed the fashionable in other eras. (Of course, the private dressmaker still exists, and there are 90,000,000 patterns, several million of them Vogue designs, sold in this country. But that's another story.)

Accelerating all of America's great fashion industry, however, is our great urge to buy...our acute fashion-consciousness. And how that's been aroused is another phenomenon.

Drummed into all of us, young and old, is the unrelenting urge to look attractive...drummed in by that fine American invention, "Fashion Promotion," under which nomenclature go all those appeals to the public with fashion as their underlying purpose. So loud and insistent is its voice, we can't escape it. (Continued on page 153)



I'VE DESIGNED THIS JEWEL STUD DRESS* AND
BLOUSE* FOR THE AMERICAN GIRL



Joan Kenley

BIRTHSTONE FASHION*



It combines feminine charm with a brisk simplicity that is thoroughly youthful and American. It's a classic for every occasion—in town, on a cruise, or an afternoon of bridge. Free swing "action back." JEWELLED STUDS AND CUFF LINKS (YOUR OWN BIRTHSTONE).

Styled in JACKSTRAW—a new fabric of DuPont's Thick and Thin Rayon yarn.

Every dress with invisible Talon Zipper "Dressmaker" Plackets. No bulges or gaps.

In white and every new color—with birthstone studs and links. The dress \$5.95, the blouse \$2.95, at smart stores everywhere... or write to

JOAN KENLEY, 1372 B'WAY, NEW YORK

*Design Reg. U. S. Pat. Off.

JOAN KENLEY DRESS ALSO AVAILABLE IN OTHER FABRICS—FROM \$3.95 TO \$6.95



"I felt as though
I was *Walking*
on Air"

Evelyn Daw



**THIS IS THE
CUSHION OF COMFORT**

Hidden between insole and outsole, this soft, yielding cellular cushion "gives" like a pillow, absorbing the shocks from hard surfaces and sharp objects . . . cushioning every step you take.



FENTRESS



ASHE

"I HAVE been delightfully surprised," writes lovely Evelyn Daw, South Dakota girl whose golden voice opened wide the gates of Hollywood and brought her an invitation from the New York Metropolitan Opera.

"I have walked in Perfect Eze and felt as though I was actually walking on air. I had never believed that shoes as beautiful as Perfect Eze could be so marvelously comfortable. It is really astonishing what a marvelous difference the Perfect Eze Cushion of Comfort can make in the way a woman looks and feels."

Most styles \$ 6 00 SLIGHTLY HIGHER
IN FAR WEST

PERFECT
Eze
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"AMERICANA"—BY HAND

In sign language,
we spell out Americana gloves



A



M



E



R



I

BAUER



C



A



N



A

A
M
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A

Spelling out the first letter of AMERICANA—a pair of Wear-Right apricot doeskin slip-ons. McCutcheon

Making the high sign for M, the second letter—classic one-button gloves of white doeskin, black-stitched. Best

Giving a hand to brevity—these Bacmo black suede pull-ons with kidskin stripes. From Franklin Simon

Pull-ons—an institution with us. Aris gloves of blue doeskin with picot stitching on the cuff. Bloomingdale

More pull-ons of that navy-blue suede called Llamello. The darts on the back are whip-stitched. From Best

Eight-button gloves, the length we like for short sleeves. Fownes' white pigskin, black-stitched. Altman

Call them slip-ons or pull-ons—new Smart Set gloves of black kidskin, with corded backs. From Macy's

Be red-handed in these red Kin-Kid pull-ons, hand-sewn and laced down the back. B. Altman; Marshall Field

Grey doeskin pull-ons by Hanson with darts on the back to give a suggestion of fulness. John Wanamaker

B. H. Wragge's
BASIC SPRING WARDROBE



A. Monotone Tweed Jacket \$14.95
Monotone Tweed Skirt \$10.95

B. Two-Piece Dress \$16.95
(sweater shirt and silk skirt)

COLOR TONES

- Wheat Beige ● Clover Pink
- Blue Grass ● English Green



B. H. Wragge, famous custom shirtmaker to men, combines his renowned monotone tweed jacket and skirt with a perfect sweater shirt and separate silk skirt . . . all in matching colors, in glorious spring hues. Buy both outfits; cleverly mixed, they become countless costumes of consummate charm . . . a challenge to your ingenuity!

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and at the smartest shops
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AMERICA—FEET FIRST



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it gives you more effective costuming and utility than probably any other suit fabric you've worn. Quite remarkable woolen with wonderful mottled undertones, warm but weightless, wrinkle-proof, water-repellent. This chic young suit with traveler's topcoat, and cardigan jacket suit slim and useful as a wool dress, misses' sizes, 69.95

Obtainable in New York exclusively at

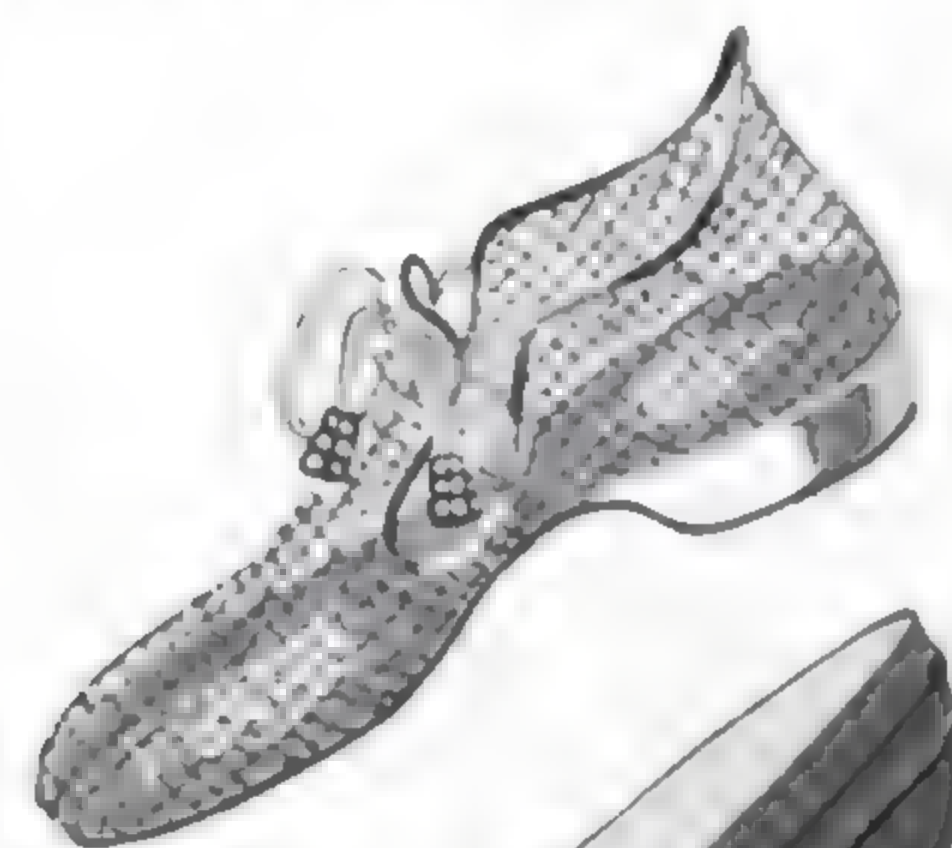
Lord & Taylor

and at smart shops throughout the country. Fashion folder on request. For name of shop in your city, please write to
PETALWATE, 230 West 38th Street, New York

The Surrealist photographs, pages 116, 117, drawn here in detail. First, Delman mesh sandal. Bergdorf Goodman

Next: Calf, feather-weight and red-pepper colour—Delman's afternoon pump, with cording. Bergdorf Goodman

Lower right: Strictly classic, right for tweeds. E. P. Reed's brown Bucko ghillie; leather heel. At Lord and Taylor



Left: Alligator sandal, its uppermost strap of elastic. Good ventilation and a comfortable heel. Bonwit Teller

Next: For tramps in the country, a sturdy suède shoe, almost a boot, open and cool where it laces. Frank Brothers

Lower left: Townish version of the ghillie. Gabardine in a medium brown, with calf fore and aft. Bloomingdale



Right: For the softer suit, this high-heeled suède pump, piped and tied in patent leather. Find it at De Pinna

Centre: Nothing could be more representative of the American scene than the trim opera pump. Shoecraft

Lower right: A favourite tried and true. Navy-blue Bucko Oxford, its tongue of calf, its heel leather. Stetson



Petalwate
MA

Right: The moccasin—legacy of the American Indian. Tailored calf, Foot Saver shoe. A crêpy sole for the golf course

Second right: There's flattery in the wing-like cut of the gabardine and patent leather "Pandora" shoe from Stern's

Third right: A suit shoe by Vitality. Light brown calf, punched out for coolness. Good heel. Saks-Thirty-Fourth

Fourth right: If there's a fleck of wine in your tweeds, accent it with Florsheim's classic wine suède Oxford

Fifth right: Kid and gabardine, sandalized for the late afternoon dress. Rice O'Neill shoe. Tailored Woman



First left: A blue gabardine "Pandora" pump marked by a tailored calfskin bow. The heel and toe also calf. Stern's

Second left: This is the pump, "Tango" by name, that has a patented arrangement at the throat for comfort. Macy's

Third left: Navy-blue "Active Modern" shoe, its tie coming through a kiltie tongue. Comfortable heel. From McCreery

Fourth left: Viewed from one side, it's patent leather and cut high; from the other, gabardine, slashed low. Stern's

Below left: "Customcraft" gabardine pump with new "Flight" line and fan of tear-drop openings. From Best

From Paris Comes the Idea



THE NEW Evening in Paris FACE POWDER with SKIN AFFINITY*

... the first to COMBINE the best features of BOTH super-fine, super-light face powders and heavier types

FACE POWDER that is attracted to your skin... a face powder with *Skin Affinity**. It's a completely new texture... in which each particle of powder is from two to three times smaller than those in many other popular powders; also much more uniform in size, much smoother in shape.

It means a combination of beauty advantages never before obtainable in one face powder! For the first time, you can get in face powder (1) the exquisitely natural-looking, smooth, clear, fresh-colored finish of an exceedingly fine texture... Plus (2) extreme lasting power and superior ability to cover skin and subdue the appearance of beauty flaws... These last are qualities usually possessed only by heavier face powders!

Colors, too, are the clearest, most glowing... not only richly flattering to your skin, but also so vivid that they kindle new high-lights in your eyes and lips.

Try it yourself... and see the difference! You'll be amazed; delighted! Ask for Evening in Paris Face Powder at any drug or department store. Generous, enlarged box, costs only \$1.10.

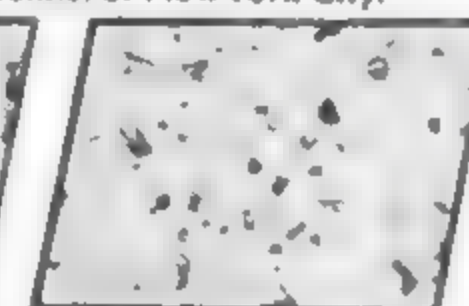
KEYED SCENTS: Evening in Paris Perfume, the "fragrance of romance" scents all the exquisite Evening in Paris preparations. Evening in Paris Perfume... 55c to \$10.00

*Trade Mark

Let the microscope prove it to you
Photomicrographs made with the assistance of Dr. Clarence P. Harris, Consulting Chemist of New York City.



One of the largest selling \$1.00 face powders
Note comparatively large particles, uneven in size and shape.



Evening in Paris Face Powder with Skin Affinity*
Particles exceedingly small; more uniform in size, smoother in shape.

Never before in one face powder... this combination of beauty advantages

1. Exquisitely smooth, translucent... because of fineness and evenness (see photomicrographs above).
2. Looks superbly natural... because of evenness and clarity.
3. Refines, softens features... because it does not reflect light.
4. Covers the skin better... Subdues the appearance of beauty flaws.
5. Maintains loveliness longer... Clings better, resists effects of skin secretions.
6. Beautifies BOTH dry and oily skins
7. Clearest, most flattering shades



Evening in Paris BOURJOIS

Debwin SHIRTS

for that new spring
suit

CO-ED. Featuring novelty stitching details, and mother-of-pearl buttons that are self-fabric threaded.

SMART GIRL. Dress-maker treatment in the tri-cluster pearl buttons.

Washable acetate rayon crepe in twelve new spring shades. Both shirts can be worn in or outside the skirt.

\$3.50

ALL LEADING RETAILERS

DEBWIN SHIRTS combine the best features of the new blouse vogue—soft tailoring, beautiful finish, and novelty details. They appeal to feminine taste as the perfect accompaniment to the spring suit mode. Your favorite store will show you a Debwin for every type of suit.

MARKAY WAIST HOUSE • 525 SEVENTH AVENUE
NEW YORK, N. Y.

A PROLOGUE TO AMERICA

(Continued from page 66) What shall we do now, and where shall we go? Fast-heard, soon-lost, the wheeling noises of the carnival; and sinners wailing in a church in Nigger-town. At night, the cars pick tattered tidings from the sides of barns: the ragged remnants of the circus-clowns, and mangled notice that Carl Hagenbeck has been to town, Sapolio. Across the width of Indiana the merits of Carter's Liver Pills are blazoned in the moon, and from the upper sweep of Brooklyn Bridge, the blank walls of the tenements advise man that departed ghosts of Cardui were there.

The fields are dreaming through Virginia, there is the silent stature of the moonlit trees, far off and running the faint baying of the hound, moon-white in silence and the ghosts of absence, the houses are so sad, and there is something lost and dead and long ago, something too haunting in Virginia, that horses can not cure.

OH, WASHINGTON

Where shall we go now? And what shall we do?

It's all the Government—that's Washington—the buildings are all lighted up—the Capitol and the Monument—the White House is just down the street, across the Park.—At half-past four you can watch them pouring from the Veterans' Bureau, and you wonder where they all come from. A lot of them are young kids from Carolina, Mississippi, Alabama—from Texas, Massachusetts, Illinois, Ohio, way out West...they pass the civil service, and they get their little ninety or a hundred per...of course, they think it's wonderful, the kids, I mean. Later on, it's not so good. Of course, you read about the big stuff—the President, the Cabinet, and the Embassies...the High Society stuff...but the tadpoles never can get in on that—you'd know as much about it if you were still living down in Libya Hill...you get so you don't care—you wouldn't walk across the street to see the President—it gives the tourists a great thrill, but here, well—it's all old stuff to us, we're used to it...taxi-drivers, drifters, people hunting for a job, people with an axe to grind, all the kids from Carolina and Virginia—kids from everywhere, old maids, old worn-out people, all the broken-down old people with a little pension—they all come here, and—Go out and take a walk before you go to bed—it's all the Government—but the way the search-lights flash across the air and cross—somehow it makes you feel as if—as if—well, over there, upon the other side, that is Virginia—and beyond that, well, you'll like the way the search-lights flash and cross—

Where shall I go now? What shall I do?

Great barns sleep proudly in the swelling earth of Pennsylvania Dutch; at night-time, there are furnace flares across New Jersey: and then dumb ears beneath the river-bed and voices in the tunnel, stopped for Brooklyn; upon the elevated platforms, people waiting for the trains, within the lighted canyons of the city's gulch, the lighted serpent of the train roars by—where shall we go now, and what shall we do?

Upon the tide, the tugs slide moveless in the water, the loaded barge-strings come down after them in silent linkages of light—green, red, and white—in patterned schemes of loneliness, light moves in silence, and the chasmed hackles of Manhattan are blazing in the moon.

OH, MANHATTAN

Where shall we go now? What shall we do?

Here on Manhattan's swarming rock to-night a million feet are moving toward the sky-flung faery and the great Medusa of the night, the star-sown lights incredible are wrought into the robe of night itself, so masoned in the architecture of the night that there is nothing now but lights and darkness, the jewelled pollen of the lights that climb, in linkless chains, sustained and fixed upon the great wall of the night, until we know that there are only the great vertices of dark and light, and that the buildings never were.

Where shall we go now? And what shall we do?

Perhaps to-night, to-night, we shall all find at last what we are waiting for here in America. Or perhaps to-night again we'll prowl the façades of Rat's Alley where the dead men live. Night has a million windows and a million feet are marching somewhere in the night—where shall we go now? And what shall we do?

There comes a certain lull about the middle of the week, the crowd is saving up for Saturday; upon Third Avenue the fingers stick upon the varnished bar; above, the lighted serpent of the train roars past, and Duggan yawns and glances at the clock, and thinks of going home and calling it another day, then orders just another beer. Where shall we go now? And what shall we do?

Perhaps to-night we'll prowl the livid glare of light upon the swarming rock—perhaps we'll go up-town to-night and look up at enormous signs where the electric fishes play. Along toward dusk they change the bulbs: you know, a sign like that has so many million bulbs, it keeps a guy busy changing them. There are so many bulbs; so many bulbs burn out—and Jesus! you should see the size of him, the way he looks up there beside the fish.

But where shall we go now? And what shall we do?

Perhaps we'll sit on porches in the little towns to-night, in leafy streets, behind respiring points of lighted ash, and listen to cars passing and the radios, and certain sounds of music from afar.

Where shall we go now? And what shall we do?

It is so cool to-night: down by the railroad tracks the whores sit with their faces pressed against the grating on the doors, and breathe the sweetness of the air, and switching engines going by: "Gee, Grace, I wish we could get in a swim to-night... If Eddie comes around at closing time, let's see if he won't take us to the lake."

Put dimes and nickels in the old piano, Johnny; we'll play for you again "Love's Old Sweet Song."

You buy

FASHION INSURANCE

when you buy

Vogue

February 15th

VOGUE

Spring Forecast

and

Spring Fabrics

on sale

February 10th

To insure your fashion status and safeguard your fashion budget, you have only to turn regularly to Vogue.

Yes,—it's as easy as that! For with Vogue's twice-a-month forecasts to guide you, the risk of dissipating precious dollars through costly mistakes in matters of dress is definitely eliminated.

The February 15th issue, for example, will furnish an authoritative pre-view of Spring fashions and fabrics. It will tell you what lines to look for in the clothes you buy in the shops . . . guide you to the significant fabrics for the things you order from your dressmaker. It will

paint the season's color story in new tones . . . give you new ideas for matching your cosmetics with your accessories . . . show you where hats are headed . . . advise you on what to wear immediately under furs — and without them — in April . . .

An ill-chosen dress is expensive at any price; a hat, a suit, a pair of shoes not quite right is a prodigal extravagance, regardless of what it may cost.

So, before spending a single penny on your Spring wardrobe, insure its success by investing in Vogue. A mere 35c an issue does it . . . or \$5 by the year (24 issues).

Vogue is the only fashion magazine published *twice* every month



Figure Synopsis by Stage Stars

In this issue
Designs selected
by famous stars

Other smart approaches to spring are found in:

The spring fabric story told in terms of your silhouette in "Optical Illusions."

Eight pages of high fashion in The Spring Portfolio of Vogue Couturier Designs.

Four transitional ideas in "Winter into Spring" fashions to wear now and later.

Travel and cruise fashions that adapt themselves to changing scenes in "Coming and Going."

Resort Wear suggestions in two inspiring pages of "Warm Weather Clothes."

Ideas for fashion points north in a new approach to "Cold Weather Clothes."

A fresh perspective on children's fashions in "Vogue Classics."

Smart anticipations of a colorful summer in "Run on Cottons."

A new line-up of tailored coats and suits in "Smart Outsiders."

Vogue Pattern Book is now on sale at the newsstand. 35c

● Four stars of the stage guide you in the selection of spring designs that will play up the best points of your figure. In a color portfolio on "Figure Magic," Vogue Pattern Book presents the choices of four famous stage personalities who are chic representatives of four outstanding types:

HELEN HAYES, starring in "Victoria Regina," selects a group of fashions designed to add stature—and dramatic interest.

GERTRUDE LAWRENCE, of "Susan and God," shows the slender woman how she may figure more importantly in fashion.

ILKA CHASE, distinguished star of "The Women," tells the tall and willowy how to make the most of regal stature.

LUCILE WATSON, now playing in "Yes, My Darling Daughter," considers the interesting problem of the mature woman.

VOGUE PATTERN BOOK

February-March Issue

A PROLOGUE TO AMERICA

Where shall we go now? And what shall we do?

It is so cool to-night, and everywhere there are young lovers, somewhere, and young voices, and the faint and broken music of a dance, and the promise of the leaves across America.

OH, BOSTON

Where shall we go now? And what shall we do?

The cop in Boston, twirling at the stick—"Just one lone bum"—and ruminant—"just one lone bum upon the Common. That was all to-night... well, good-night, Joe"—the windows fogged with pungent steam of the hamburgers; the blackened fingers of compositors, pressing ink and hunger into spongy bread—"I see these guys in Spain have started in again"—and "Good-night, good-night."

Where shall we go now? And what shall we do?

The Parson strokes his lantern jaws reflectively and smiles with artificial teeth to-night upon his ruined town. The two-million-dollar courthouse is bathed in secret, solid light just like the lighted buildings of the Government at Washington. The million-dollar jail and city hall, also the Parson's work, is bathed with baleful reds and purples on its pyramided crest. The Boom is over, and six hundred ruined men are rotting in their graves to-night, and sixty-four have shattered bullet fractures in their skulls—ten thousand more are living as shells live and watch the darkness from their beds to-night in Pleasanton—the town is still and lovely in the darkness, you'd never know to see such lovely buildings that the town is dead.—"We're coming back," the Parson says, and smiles at his police force: they're all young men now, they have such snappy uniforms, neat khaki trousers, crisp brown shirts—you see their guns now, the deadly butt-ends holstered from the waist, a deadly arsenal of cartridge belts around them—they cruise in high-powered cars right down the middle of the streets of Pleasanton at night, and sometimes they are silent in the middle of the streets, just waiting, purring softly their high-powered cars, and waiting in the streets of Pleasanton—there is something in their eyes that young men in the streets of Pleasanton did not use to have.

The cops on the new force are such nice young fellows now—two kids are spitting through their shredded lips to-night, out through the gap-holes where their good front teeth have been—they're country kids from Zebulon, and they had a little too much corn to drink—well, they're coming round now, and they're asking fuddled questions of each other, they'll have the whole night through to sober up and think it over in the Parson's million-dollar jail. Out at the country club, a dance is on, the saxophones are wailing loud: the Club has good Scotch nowadays, some of the crowd, however, sticks to corn. But, as the Parson says, "It's Progress, and we're coming back"—the Parson will address the federated civic clubs tomorrow upon Progress and on Coming Back—and so good-night. Good-night, good-night. Good-night, sweet prince,

and flights of angels guide thee to thy rest.

What shall we do now? And where shall we go?

Outside of town, at Lester's Cabins—after the Boom, it folded up, but they're getting a big crowd out there every night these days, they're coming back—the kids with waggish fingers are doing—with a one! a two! a three! a four!—The Big Apple—there's so much nigger-drollness in it, they are so expert now, the girls have lovely legs—and there is something in them that the Parson maybe with his Progress never thought about. And so good-night, good-night. Where shall we go now? What shall we do?

OH, CHICAGO

Who comes by darkness to the blasted land, shall not find darkness in the blasted land, the hills are ruined in the blasted land, but who comes by darkness to the blasted land will find hell's beauty in the blasted land, the forge of Tubal in the blasted land, the flare of Vulcan and the tide of Styx: smoke-flares of torment, fires of burning, hell, beauty, Pittsburgh in the blasted land, the vast smoke-haunted limbo of earth's travail and man's labour in the blasted land. What shall we do now? And where shall we go?

The lake out there to-night is vast and dark and cool: and there is nothing in this world more arrogant and proud and splendid than the shirt-front of Chicago. It has the best shirt-front on earth, and underneath that shirt-front is nothing but the naked flesh. Upon one side the lake: the vast curve of the linked lights, the parkways and the boulevard, the tides of traffic thronging ceaseless into unknown power and mystery—upon the other side, the battlemented shirt-front of America, the cliff-like wall of mighty buildings, sown with a diamond dust of lights, the clubs, the great hotels, the vast apartment-houses. And behind that is—a million miles of brutal jungle that is called Chicago.

It is a place that you're at home in right away: perhaps it is the train-smoke that does the thing to you. You smell the smoke the minute you get off the train, and it does something fierce and wonderful to you: it's better than a shot of gin, it's better than the breath of air off of the prairies which for the most part you can't smell anyway, you just breathe it in and you know that here comes everybody: Wops, Swedes, Jews, Dutchmen, Micks, and all the rest of them, and you can take it, and you are in America, Chicago, U. S. A.

It is so cool along the lake to-night, and you are sitting on the roof beneath the moon, with music playing, a cold drink in your hand, with well-dressed men and women all around you on the lake to-night, you don't smell train-smoke on the lake to-night, but there is something in your heart you cannot say.

Where shall I go now? What shall I do?

She said with silver laughter, and with echoes of the Riviera in her voice:—"Oh, Jim, how simply priceless that you are (Continued on page 152)



Cogitate, fair Junior. What is it that makes just A dress into YOUR dress? Right you are... it's FIT! ELLEN KAYES fit to the proverbial "T". They're styled and moulded right to your narrow hip and broader shouldered figure. The words fashion and ELLEN KAYE are synonymous. Need we add that these adorable dresses have all the "umph" and dash that mark them definitely Spring, 1938 and irresistibly yours?

The new "Ellen Kayes" are now on sale in your favorite shop in sizes 11 to 17. If you can't locate them in your city—write us for illustrated booklet.



Left:
DOTS WITH DASH. Give your spirits a spring pick-me-up with this 2 piece heart throb. A wide pique strip (detachable to save cleaning bills) buttons on in front.
\$17.95

Right:
TEETHING RING. Dream yourself into this "young man's fancy" trimmed with button thingamabobs that look for all the world like your favorite molar. A "must have."
\$17.95

LANG-KOHN

ST. LOUIS, MO.

Brewster Hats

Tailored-to-type



With Spring in the offing, Brewster anticipates the season and presents two outstanding models from its varied collection.

VANITY (above), a Rolling Brim Sailor with lacquered quill trim. PALL MALL (left), an off the face style with backward sloping crown and two-toned feather.

Brewster "Tailored-to-Type" hats are priced in Felt at Four and Five dollars.

Also be sure to see the smart Brewster Styles in "Merrifelt", the new Merrimac Body with the chamois-soft finish \$4.00

Exclusive with

Franklin Simon's in New York City and Greenwich, Conn.

Carson, Pirie, Scott & Co., Chicago, Ill.
The Higbee Co., Cleveland, Ohio
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W. M. Whitney & Co., Albany, N. Y.
Hochschild-Kohn & Co., Baltimore, Md.
Wm. H. Block Co., Indianapolis, Ind.
Forbes & Wallace, Inc., Springfield, Mass.
J. L. Brandeis & Sons, Inc., Omaha, Neb.
Strawbridge & Clothier, Philadelphia, Pa.
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J. L. Hudson Co., Detroit, Mich.
Jordan Marsh & Co., Boston, Mass.
Stix, Baer & Fuller Co., St. Louis, Mo.
O'Connor, Moifatt Co., San Francisco, Calif.
R. A. McWhirr Co., Fall River, Mass.
G. Fox & Co., Inc., Hartford, Conn.
Levy Bros. D. G. Co., Houston, Texas
The Outlet Co., Providence, R. I.
Sanger Bros., Dallas, Texas
Erie D. G. Co., Erie, Pa.
H. C. Capwell Co., Oakland, Calif.
The Allen W. Hinkel Co., Wichita, Kansas
The Union Co., Columbus, Ohio

and a leading store in other principal cities

BREWSTER HAT COMPANY, INC.

411 FIFTH AVENUE, NEW YORK

A PROLOGUE TO AMERICA

(Continued from page 151) the way—you are!—I mean, I've been so long away. I'm really such a *foreigner*, if you see what I mean...I mean, I really think my way of thinking and of living have become so completely European—I mean, you're so Chicago, if you see what I mean. But tell me all the news—I'm simply dying to hear all the news. Of course, Bob Sprague is living in the East—Anne's living in the South of France, I see her all the time—where's Steve Garrison—and Ed—and Emily—tell me—"

It is so cool and sweet along the lake to-night, there is the lighted panoply of the greatest shirt-front in America, but a wind has risen from the West, across the roofs to-night there sweeps the thick and fat aroma of the slaughtered swine.

"Is Jimmy Oberholt still here?—Did Billy Wade ever marry Sally Ellinger—"

The butchers stand upon raised platforms with their polished knives, one has a very quiet face, and watches carefully. The nigger curses, slipping in the blood, as he plunges booted to the hips among the hogs, he gets the chains around the small protesting hoofs, the hog jerks squealing in the air and squealing swings along the runway to the doom he knows is there. But the butchers are such kindly, thoughtful men, they stand there on raised platforms, patiently at ease, the hog comes to them squealing, the butcher shifts the quid of plug tobacco in his cheek, offers, then waits, the hog squeals, it is so swiftly and so softly done, the long knife just slides over, the fat throat divides, the wine-bright hog-blood, redder than you ever dreamed that red could be, outgushes downward to the floor, the hog just jerks a little squealing faintly, so relieved to find it has not been so bad, and another hog is on its way again.

"And what about the Hunt? Is Hugh still Master of the Hounds? You see, I'm simply starved for news. I've been away so long—I know absolutely nothing of what's happened since I left."

But a wind is rising from the West to-night.

OH, ROCKY MOUNTAINS

Where shall we go now? And what shall we do?

The song sweeps westward to the painted rock, to-night there is the silence of the moon on painted rock and there is hackled moonlight on the Rocky Mountains. *The Santa Fé* winds past the painted buttes, Miss Crocker for the fourteenth time is going to the Hopi Dance. She's quite an expert now on Indian customs in the great Southwest—"You see," she says to spell-bound tenderfeet, with just the proper touch of Beacon Hill refinement, with a very nice and telling thumb-and-finger gesture of her bony little hand: "The relation between the Indian and the snake is quite remarkable." *The Santa Fé* winds on and leaves the painted buttes, but takes Miss Crocker with *The Santa Fé*.

Where shall we go now? What shall we do?

But moonlight on the painted buttes again, the fiendish silence of the desert world, the mesa's lift, and off

the road in an arroyo bed, a shattered Ford, a dead man, two drunk Mexicans—"Meestaire—oh, Meestaire"—so eager, soft-tongued, plaintive, pleading, strange—"Meestaire"—and then the eerie nearness of the wild coyote yelp, and seven miles to go to Santa Fé. What shall we do now? And where shall we go?

OH, HOLLYWOOD

"It's something that you shouldn't miss out here in California—I mean, a preem-year is a great experience: Joe's working on the set, he's got seats to-night—it's something you ought not to miss, so come along."

To these dense herdings, thrusting at the breach, here to the glare of light before a façade like a most appallingly splendiferous chop-suey joint—the crowd is here—that maddened thrust of brutal violence, that empty yawn of Kansas gone to Hollywood with maw insatiate to be fed on vacancy, hats knocked askew on reddened faces, sometime-people thrusting, swaying, shoving, out of mind—The uniformed police thrust back, force, maul and snarl—"get back there! Get back now, or I'll throw you back!" and heaving, sweating, swaying, Kansas, unmanned, ignoble, most inhuman-human, surges to the very ledges of the canopy—the sleek cars arrive, the lights explode, the dazzling sweethearts of the land appear—"That's her!" cries Kansas—is mauled back into line and surges forward with reddened face and all its hairpins gone awry—"That's her!" it roars and surges forward obscenely—and something perfect, empty, glittering, passes by, pauses, responds with a smile of brilliant vacancy—and passes on. "That's her!" screams Kansas—and "Yes, sir. Yes, sir," replies assuring Mike, "The little lady's here herself—and just a moment, folks, just a moment—I'm trying to get her—she's coming this way—ah-h-h—hah-hah-hah, what a crowd! *What* a crowd!—I'm trying to get her attention now!—and yes, sir! I believe I've got her! She's coming toward the microphone now!—And here she is, folks! *Here—she—is!!*

"Hello, everybody! Hello, America! I—I—well, I'm just so happy I don't know what to say! This is the greatest, most beautiful and wonderful moment in my whole life. And well—ah-hah-hah—I guess you know what I mean! I'd just like to give you all a great big hug! And—well, that's about all I can say! Good-night, everybody! And God bless you all! Good-night, America!" And good-night, good-night.

What shall we do now? Where shall we go?

The last street-car going for the night, a sound of absence after it has gone, somewhere a screen door slammed and voices going, and "Good-night." "Good-night, Ollie, good-night, May...where's Checkers: did you let him out?" and silence, silence, and "Good-night, good-night," and voices going in Carlisle, "Good-night, good-night"—and voices going in Meridian, "Good-night, good-night... and hurry back again!"—and voices going in a (Continued on page 161)

BEST-DRESSED WOMEN—AND WHY

(Continued from page 145) Foreigners are overwhelmed at our terrific drives, blasting and gargantuan campaigns to put over ideas, our regiment of glossy fashion magazines, banners of printed words, miles of costly films, endless publicity stunts, armies of "stylists," the millions invested to induce us to wear cottons or velvets or cajole us into believing that unless we rub a specific colour on our lips all chances for love will be lost. But we Americans like doing things in a big way. And these methods, wheedling, instructive, self-awakening, shame-making, threatening, are turning us into a people bent upon improving our appearance.

More fashion magazines are devoured by us than by any other country—one being our own worthy selves, *Vogue*—prophesying the mode, advancing taste, reporting the new, forewarning the woman and the merchant of incoming styles. And if on Monday "shocking" pink is reported in its pages, the word is taken up, amplified, and half the nation can tell "shocking" from other pinks by Saturday.

Whetting the public appetite still more are broadsides of national and retail advertising. High-priced photographers, fabulously paid fashion artists, extravagantly salaried copy-writers are enlisted to prod and spur. And space rates being what they are, the man who pays it realizes that every word and illustration must pull.

FASHION "SCOOPS"

Copy-writers know that hammering on price makes dull reading, that "why it's smart" does not. They know that only news ideas will keep them ahead, and to put over a "scoop" is the everlasting goal. The first to publicize red-earth coloured accessories, blue denim play clothes, uplifted sole shoes, the waltz dress, greed for gold jewellery, revival of sequins, rediscovery of broadcloth, and such edicts are written high in the history of Fifth Avenue. Advertising writers and merchandising firebrands are checked up and remembered for their number of beats. And several of these able propagandists have boosted earnings so conclusively that they've been made officers in the business management of their organizations.

The young window-display managers who step gingerly about at night behind the drawn shades of shop-windows help to kindle the nation's style consciousness. With their sophisticated

awareness of social events, their familiarity with Dali, Van Gogh, and the baroque, they've turned the plate-glass panes of shops into the theatre of the fashion world. Their grotesque Cellophane, wire, or satin ladies reflect the posture and habits of the moment, their *décor* is a lesson in interior decoration.

From windows or from words, any little girl with a half-open eye can find at any time a clothes etiquette guide on what to wear with what and when to wear it. If she's starting off for a two weeks' Bermuda holiday, she couldn't fail to find specific directions for a correct wardrobe; if she's starting off on her first ski-run, she couldn't fail to find expert advice for the last-minute Arlberg twist of her socks.

MORE AROUSERS

And then there are stage productions, and the radio, and that other inciter of burning feminine dress ambitions—the moving-picture. Constantly flickering before every child, girl, and woman in the U. S. A. is film-dom's languorous and unreal elegance, film-dom's philosophy that the road to happiness is via a glamorous gown, the symbol of life's success an ermine coat. Whatever else Hollywood may be, it certainly is the most perfect visual medium of fashion propaganda that ever existed.

Everything, everything is made so absurdly easy for us. Even God and Democracy are in cahoots. Well, maybe not God, but that polyglot blood in our veins gives us, to help carry off that dress, long legs, thin ankles, narrow hips, bright eyes, a passion for youth, a hopeful attitude. And, thanks to our political, up-by-the-boot-straps system, every little girl has her chance to keep up with the local glamour girls.

But, you say, these are common-places. And so they are, the common-places of mass production and mass distribution; the ordinary week-day tale of great businesses that cater to the great mass of American women; of a nation that has grown strong because it has believed that commonplace needs were important. Perhaps the founding fathers would be surprised if they should wake to-day, to see our literal interpretation of their theories, to see a democracy of government achieve also the only democracy of fashion in the world. They might be surprised, but we do not believe that they would be displeased.

STARS IN THEIR COURSES

(Continued from page 125) She was taken with further and deeper ambitions. She threw out the monkey clothes. She cleaned up her make-up. She dieted until her face was just bones, a gash of a mouth, and two great hungry eyes, ringed with starry lashes. She learned how to carry herself, to enunciate properly. At last Hollywood, which had seen much of the change come over her when she was Mrs. Douglas Fairbanks, junior, saw the formal, cool Mrs. Franchot Tone, magnificent in her re-creation

of herself. She is through with the chameleon phases of slavey, waitress, chorus-girl, and can live much as Katharine Cornell can on Beekman Place.

By now these two distinguished prototypes, Katharine Cornell and Joan Crawford, are the very portraits of dignity. They both have homes of effective charm. They live their lives, once work is done, so quietly that their chief diversions are small dinners at home, with a few extremely intimate friends—evenings topped off with some good music and everything serious as hell.



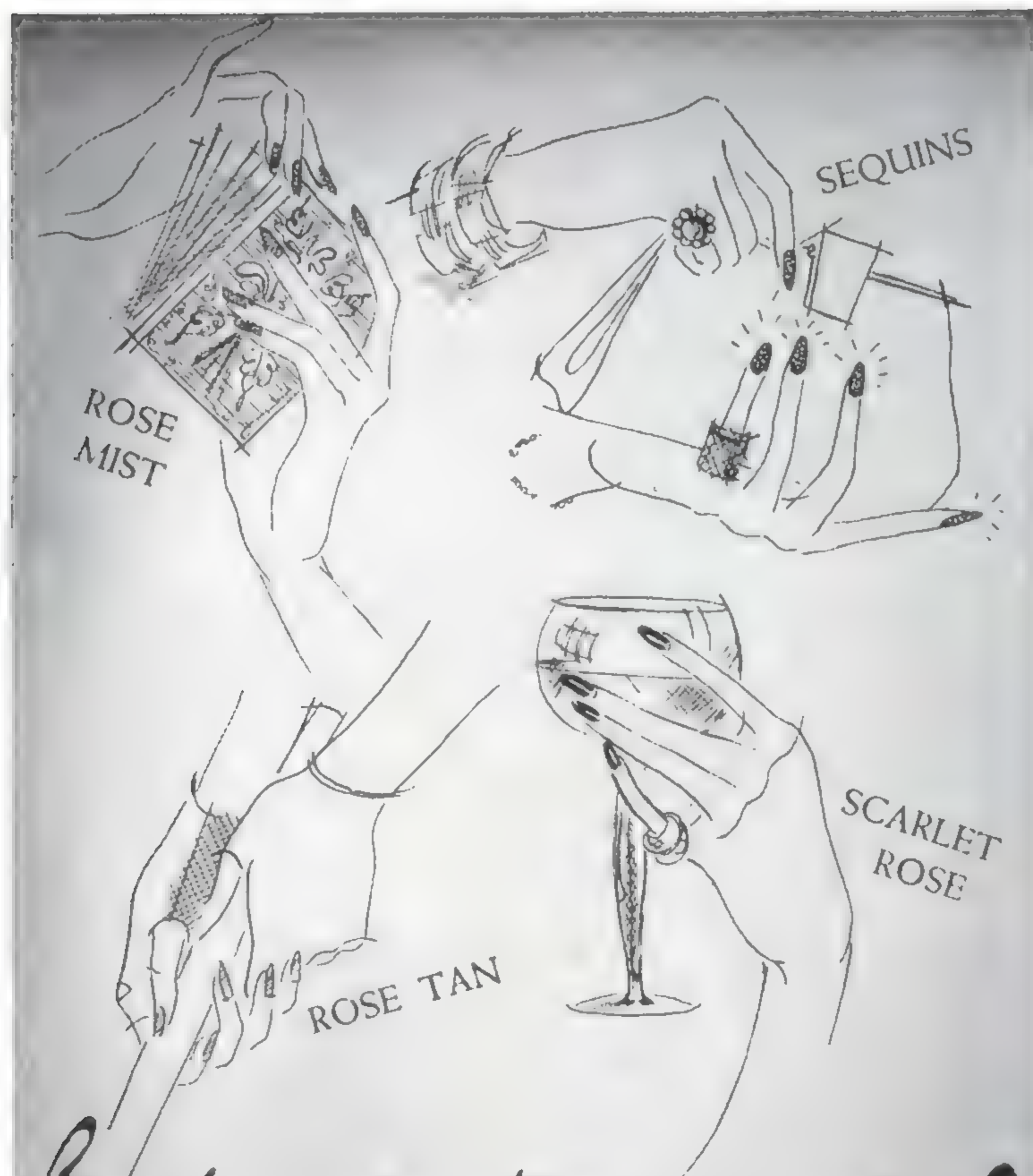
Original Junior Sports Classics by DORIS DODSON

A young American designer creates clothes for young Americans! On campus, in class, every day, everywhere—you'll find these smartly tailored casuals sponsored by super-smoothies who wear sizes 11 to 17. In candy stripes...in mad prints, scattered and splashy or tiny and quaint...of **VITALIZED** spun rayon fabric, finished to resist creasing, tailor and clean better...will not sag, slip, or fuzz. Doris Dodsons are moderately priced at about \$6.50.

If your favorite shop doesn't have them, write to Doris Dodson, 1531 Washington Avenue, St. Louis, Mo.



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Barbara Bates Fingertips THAT MAKE NEWS THIS SEASON

Sequins... the fabulous look of gold and silver flecks on fingertips—have you tried it yet?

Scarlet Rose... often called "the most magnificent dark polish developed."

Rose Mist... this is the muted, delicate Rose that set the fashion for ladylike polishes. Nothing lovelier, if you're the type.

Rose Tan... the dusky polish reported on all chic women in the South.

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... and her Famous
Manicure Exclusives



The complete manicure treatment
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TRANS-AMERICA



Only in Arizona do you ride in such incredible regalia as this gargantuan sombrero and one-piece blue denim overall, stitched in bright red. Goldwaters have them in Phoenix; Best in New York



As red as the Elephant-Back Mountains near Phoenix is this linen dress with a braided pigskin belt that slides through the pocket. From Goldwaters, Phoenix; or Bonwit Teller in New York



Peculiar to Southern California—the open-air, drive-in restaurant with waitresses in musical-comedy uniforms. This super-tailored shirt of white silk crêpe is from the Evans Sports Shop, Pasadena

TONI FRISSELL



Fisherman's wharf in San Francisco, where you drive in for shrimp cocktails instead of milk shakes. Blue flannel suit, white jersey blouse from Ransohoffs; Turner's Gowns in New York

NOTES EN ROUTE

(EDITOR'S NOTE: This is a letter written by one of our editors who, with a photographer, Toni Frissell, travelled across the United States to catch the feel of life in a variety of towns, for this issue of *Vogue* and others to come.)

Dear Mrs. Chase:

We have travelled by plane, train, motor—we have more pictures than you can use in twenty issues of *Vogue*—we have snatched women from their golf games and bridge tables and yanked them to open-air markets, a hundred miles for a certain cactus. We have had our hearts broken in two by weather conditions—quick fog and sudden rain. We have stopped cable-cars in San Francisco to catch a girl stepping off—we have had Chinese grocery men shoo us away from their shops, because they didn't understand the mysteries of fashion photographs and believed that the camera was an evil eye.

We have photographed bathing-suits at Del Monte, with the waves lashing and models teetering on the rocks, cutting their feet so that we might catch the sea-gulls in the background. In Santa Fé, Toni chased baby burros across the desert, and crawled under the feet of Indian dancers. A few pages, a few photographs, can not encompass the feel, smell, and taste of our journey. I wish we could include...

Dallas, where tall Texans, who have probably driven a hundred and fifty miles to keep dates with their girls, stroll down the streets with their hats on the backs of their heads. Ermine-coated night-life goes on next to cowhands' conventions. Oil-wells rise out of back-yards, school yards, even graveyards—and a man who has just hit oil blows himself to fifty neckties at one fell swoop.

Then Phoenix. Fertile valleys lie alongside flat, sweeping desert country. The mountains on the horizon are deep red, hospitality is rampant at the local haciendas, and people swim in their own pools or at the Arizona-Biltmore. Every one likes football under flood-lights—and polo, played on fields that are oiled to keep the dust down.

In Los Angeles, everything is terrific, tremendous—jumbo malted milks, mile-high ice-cream cones, endless distances. People eat little pancakes at four in the morning at the Brown Derby, and—particularly on Tuesdays—lunch at Bullock's-Wilshire, where they order either sour cream omelets or orange bread. There are nutberger-stand drive-ins, health restoriums, countless Madame Zella fortune-tellers in one block. The difficulties of getting movie stars off the set, into clothes, and on the lot to photograph are unbelievable. Constance Bennett made us wait two hours while two spit-curls dried. At Palm Springs, we posed Paulette Goddard perilously on a steep ladder among date-palms at the Bar-B-H—she liked her suede sweater and skirt so much that she wore them on to lunch at the Schencks'.

In Hollywood, Toni rode the long boom out over the set with Mitchell Leisser, a Paramount director—photographing the waltz scene from "The Big Broadcast." In the men's shops, such as Sunset House, we bought marvellous shirts and dark red canvas

sports shoes—meant for male movie stars.

San Francisco, with its perpendicular streets and cable-cars, has new white modern houses, like the Gardner Daileys', hanging high over the bay. The names of the streets are romantic—Sutter, Stockton, and Market—Nob and Signal Hill. The wind smells of burning coffee and chocolate from the Ghirandelli factory. Podesta and Baldocchi's flower shop thinks nothing of bringing in whole trees in full bloom. At Fisherman's Wharf, the stands are pink with lobsters, crabs, tiny shrimps.

Beautifully dressed women from Burlingame and San Mateo reserve tables the year round for Monday luncheons at the St. Francis, where they order Mrs. Fleischhacker's chicken hash, and baked potato Mrs. Fagin.

At Santa Fé, the earth is pink against green piñon and juniper trees. The flat-roofed houses with their thick walls of biscuit-coloured adobe are strung, in October, with bunches of dried red peppers and black Indian corn. High in the mountains, the aspens are yellow against the snow. People drive a hundred miles to see the Indian dances at Hemus—the Navajos, in colours beyond description, come in from the West. (Sometimes at the pueblos, they have dances in which they imitate the tourists.)

From Santa Fé, we went on to St. Louis and Indianapolis, arriving in sleet and snow, and from there to Chicago. There is a lusty feeling about the town—windswept Michigan Boulevard, the sweep of the Adler Planetarium, the Field Museum, the famous Gold Coast that curves around Lake Michigan. Chicago has a free, unconscious personality—a swing that is contagious.

A half-day in Milwaukee gave us sharp, definite impressions—old-fashioned houses with latticed summer-houses and iron deer; vast breweries, Schlitz and Pabst; superb German restaurants where every one eats fresh green spinach salad with a hot dressing of bacon, vinegar, and sugar. Just out of town, rolling dairy country with innumerable metal-topped silos shining in the sun.

Detroit, of course, is motordom with names like Ford, Lincoln, Chrysler, Cadillac, Packard. We were conscious of them all the time, for business is in the air till you get outside to the suburbs.

As exciting as a first airplane ride was our three-hour journey from Detroit to Cleveland on the new Mercury stream-lined train. There's not a jolt when you start, and, even at one hundred miles an hour, it glides along without a tremor. The dining-car was upholstered in blue leather, and we sat facing across the car as if we had been in a restaurant, while waiters offered us piping hot corn bread from copper containers.

Cleveland, just off Lake Erie, has its Shaker Heights Casino, where every one ice-skates; its steel mills; its Symphony, pride of the town; Gates Mills, a hunting community, like a little New England Village, and young and old fly their own planes.

In haste and en route,

M. S.

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The way to say
'Remember Me'



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REFLEXIONS—\$35, \$18, \$12—AND A CHARMING \$5 SIZE

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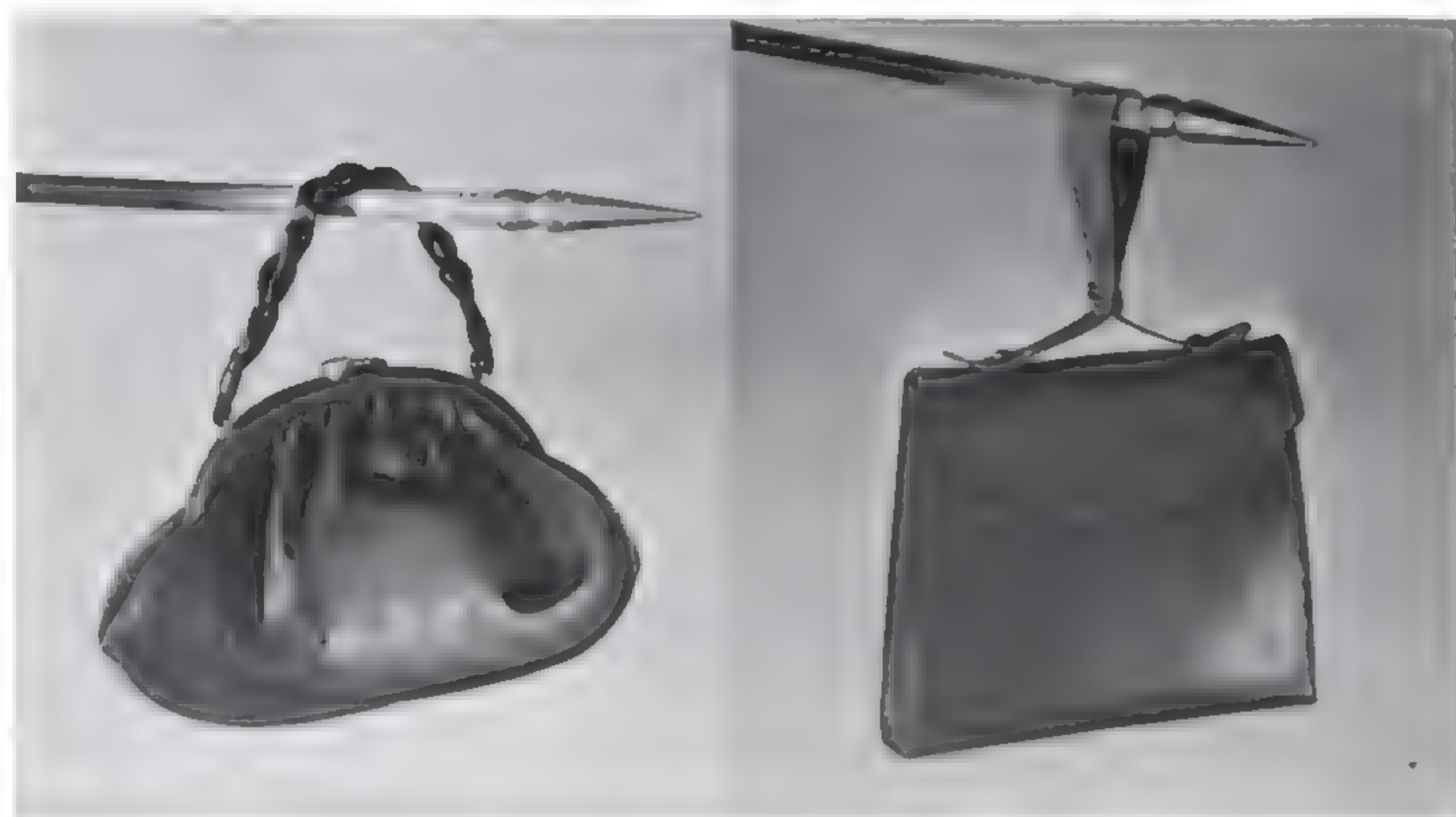
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*Reg. U. S. Pat. office

PURSE PROUD

YOU don't have to be a plutocrat to buy a good bag in America. You may, of course, pay as high as you like. But because of large-scale production, the precision of our machines, and the fine leather that's plentiful here, you can buy a good bag for comparatively little. That fine leather is no small point. We have, for one thing, our great cattle-raising industry out West—and besides that, we import various kinds of raw, untreated hides.

With all these to work on, our tanning industry in this land has reached a place of world supremacy. Actually, we tan more leather than any other country, and practically every improvement in methods and processes for the past decade has originated here. That's a basic reason why your American bag is such a sound investment—why it doesn't rub off, lose colour, shape—or style.



- Within and without, this bag is a credit to the purse-proud. It's of navy-blue calfskin, with that dressmaker look, a twisted handle, and shirring around the covered frame. From Altman's
- The interior is as nice as the exterior of this bag. It's made of a luscious shade of terra-cotta coloured calfskin, and there's the inevitable strap to clutch. You'll find it at Franklin Simon



- Roomy enough for those who lug all—a patent leather bag with a secure handle. Open it, and there's an attractive lining of shiny red alligator calf. This boxy bag is from Lord and Taylor
- Generous enough for all your possessions, this twin-strap bag of black patent leather has neat, concise lines, a diagonal panel, and Monocraft initials of silver metal. From Altman's



- Natural coloured pigskin, that all-American sports pet, makes this spacious and substantial bag built like a camera-case. Its top handle gives you something firm to hang on to. From Best
- The new calf race-track bag by Koret, with a strap you can shoulder or loop around your arm, a collar-button fastening. On its back is a place for your track program. Bonwit Teller



- Pigskin, in that spicy ginger shade, makes this trimly tailored, pyramid-shaped bag with two handles for good measure. A Talon fastener keeps all safe and secure. Find it at Best's
- Born to go with a tailored suit—Koret's sturdy purse of bright purple-blue alligator leather—a good shape to carry under your arm. It has a secure lock, leather-covered. Bonwit Teller



- A red alligator bag—unbeatable with your grey flannel sports suit or travelling tweeds. It holds all, and the twin straps are fastened with gold metal links. Lord and Taylor
- Built like a fisherman's kit is this black patent leather bag—rigid and spacious, so you don't have to fish to find things. A Talon fastener locks everything up. From Saks-Fifth Avenue

MODERN CLOTHES
DESERVE A MODERN SETTING



"MEZZO-TONES"

New color theme for Spring suit formals. It's a Schiaparelli inspiration—little formal suit dressmaker tailored of Porosa, all wool. Accompanied by its own topper, slot-seam panelled to slimness. In mezzo-tones, two blended half tones of one color: violet and lilac, Spanish wine and grape, cadet blue and navy. Misses' sizes. 65.00

Bloomingdale's NEW YORK CITY

WE ARE THE BRAEMARS FROM OVER THE SEA!



Not all "Americana" comes from these shores! A favorite American custom (and costume) is a brace of Braemar sweaters from Scotland. And the latest news in sweater hues is *dusky pink*—a soft yet glowing shade, seen in our famous Cobweb Twins of fabulously fine cashmere. Cardigan, \$17.95. Pullover, \$14.95.



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February Flair

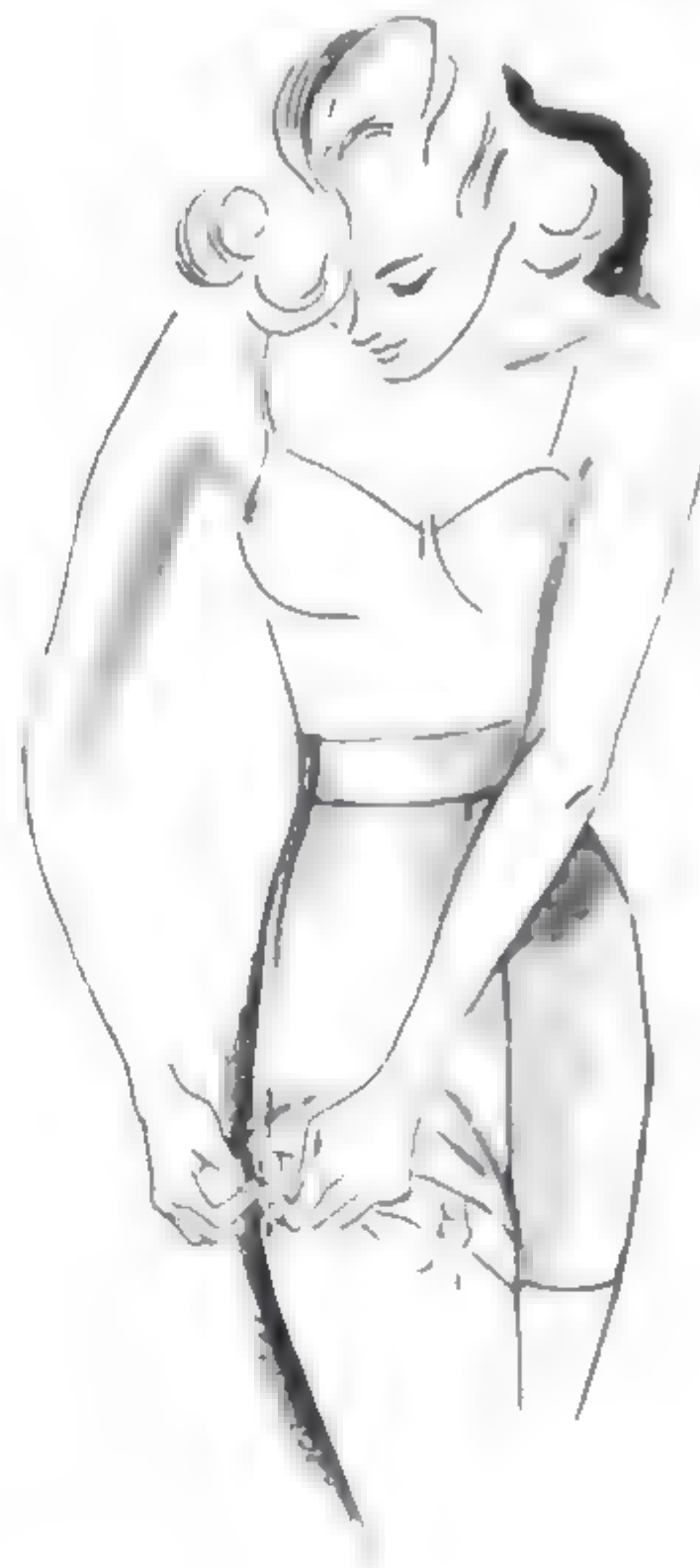
February's flowers, violets and primroses, bloom radiantly on linen — hint wistfully of Spring — add lift and lift to between-season costumes. At your favorite shop.



A TRADE-MARKED "FLOWERS-OF-THE-MONTH" HANDKERCHIEF

PROVING OUR CASE WITH FIGURES

There are two special kinds of underpinning that American young things love—glove silk underwear, and those wonderful little "controllers" that are part "Lastex" and part fabric. American makers do these so well and at such little prices that the export business grows, and visiting European ladies buy them here with delight. (One world-famous French designer took home a dozen pairs of "Lastex" panties.) These are uniquely American—one of our real contributions to world fashion.



Left: A skating pantie of satin with "Lastex," to wear under your short skating skirt. The top is wide so it won't roll, and the Inviz-a-Grip garters are hidden. For evening, too. Best



Right: Carter's slim-as-a-whip girdle, with front and back panels of satin with "Lastex," and side panels of knitted "Lastex." The seams are faggoted; the waist-line lightly boned. Best



Left: For the lithest figures, which need only a suspicion of control—A. Stein's seamless all-in-one knitted with "Lastex." There's extra control at the waist. In lengths and sizes. Bloomingdale

Right: Mere nothings—Van Raalte's ephemeral glove-silk panties (America does miracles with glove silk) and bandeau to match, made double, with a wide separation. From Lord and Taylor





Left: A firm girdle to banish visible pounds—Warner Brothers' net-and-satin one, with "Lastex" and little bones at the waist to hold it in place. Brassière of net, and net with "Lastex." Best

Right: Vanity Fair's lighter-than-mist pantie, of sheer glove silk with a non-slide band at top and bottom. It fits like a coat of varnish, under anything. Bandeau to match. At John Wanamaker



Below: For sports, or business—Vassar's persuasive girdle knitted with "Lastex" yarn, with Inviz-a-Grip garters. Surprisingly, you step into the knitted bandeau to match. At Lord and Taylor



Above: This girdle, made of double net with "Lastex," is much stronger-minded than you'd suspect from its lightness. Made by Munsingwear, it has the flat Inviz-a-Grip garters. Lord and Taylor



Left: Another fragile pantie—wear it under your lightest dress, and there won't be a wrinkle. It's by Kayser, side-buttoned, made with Bemberg rayon and silk. You can find this at Lord and Taylor

"There's Style and Wear in Every Pair!"

"SNAPSHOT"
a "Wear-Right"
glove exclusive
with clever stitching . jaunty leather tassel

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The **YEAROUND**
All-Occasional **"TISH-U-KNIT"**
Sweater—by **LEON**

ULTRA-SMART
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With Short or Long Sleeves...
Featured by the Foremost
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recommends:
WINDSOR • SAVOY • ASCOT
... smart nail enamel shades

"'Windsor' with pastels or beige costumes—'Savoy' with blues and browns—'Ascot' with greys and black"—HATTIE CARNEGIE, internationally famous stylist speaking.

Revlon

That's real fashion authority. And as for wear—your nails stay well-groomed longer. That's another reason why busy women prefer REVLON. It really lasts—and saves time.

125 WEST 45TH STREET • NEW YORK CITY

WEAR THEM HOME



AMERICAN women want their hats when they want them! They like to be able to walk into a shop and walk out with a hat. The made-to-order business of the country (high fashion at high prices) accounts for only a small percentage of the hats worn. But because of an accurate system of head-sizes, perfected here as nowhere else in women's hats, you can decide this morning that you want a yellow peach-basket hat like the Dobbs felt hat (photographed above) and stand a fair chance of finding it in your own city. This one comes in other fresh pastel colours, with a deep-toned gros-grain band and bow. The crown is slightly squarish, so is the widely flaring brim.

Below—another ready-to-wear hat that you can buy by head-size. A Gage hat from The Tailored Woman in New York (and in other cities, too); colourful toyo straw, with contrasting grosgrain binding.




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PRESENTS
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CELANESE* RAYON

An embroidered batiste accent. An exquisite shirred bodice. A softly shining moonstone pin. A price below \$30.00

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ORIGINAL

525 SEVENTH AVE.
NEW YORK
*Reg. U. S. Pat. Off.

A PROLOGUE TO AMERICA

(Continued from page 152) thousand little towns—in Macon and Montgomery, in Asheville, Tallahassee, Waco and Columbia—and “Good-night, good-night”—in Ann Arbor, Wichita, Fort Wayne, Des Moines, Tacoma, Oakland, Monterey—“Good-night.”

For everywhere, through the immortal dark, across the land, there has been something moving in the night, and something stirring in the hearts of men, and something crying in their wild unuttered blood, the wild unuttered tongues' huge prophecies. Where shall we go now? And what shall we do? Smoke-blue by morning in the chasmed slant, on-quicken the tempo of the rapid steps, up to the

pinnacles of noon; by day and ceaseless, the furious traffics of the thronging streets; forever now, upbuilding through the mounting flood-crest of these days, sky-hung against the crystal of the frail blue weather, the slamming racketing of girdered steel, the stunning riveting of the machines.

And blazing moonlight on the buttes to-night, a screen door slammed, the clicking of the latch and silence in ten thousand little towns, and people lying in the darkness, waiting, wondering, listening as we—“Where shall we go now and what shall we do?”

For there is something marching in the night; so soon the morning, soon the morning—oh, America.

The photomontage of America (on pages 66 to 70), with its range from sky-scrapers to the long fields of Kansas, from bathing-beauties to the great wheels of industry, was composed from the photographs of these well-known photographers and photographic agencies:

Berenice Abbott	Disraeli	Alexander Paal
Acme Newspictures	Elisofon-August	Robert Yarnall Richie
Black Star	Toni Frissell	William Rittase
Margaret Bourke-White	Goro	Times Wide World
Marvin Breckinridge	Gottscho	Underwood and Underwood
Cosmo-Sileo	F. S. Lincoln	Jack Wyler
Victor de Palma	Lusha Nelson	

The painting of the barn on page 66 is by Howard Willard. The song, “Sing Me a Song with Social Significance,” on page 105 from the revue “Pins and Needles,” is reproduced through the courtesy of Mills Music, Inc., and Harold J. Rome, the author and composer. The drawings on page 104 are by M. Thompson Funk.

The Beach Roamer for Sun Worshippers

IN SNIA SPUN RAYON

A double duty summer wardrobe—this two-in-one BEACH ROAMER. Peel off the button-down frock. . . . Now you are ready for sun or sea in this jersey-lined combination backless play or bathing suit. Material: CAZELDA—Cohama's new rough-textured surface of imported SNIA spun rayon and silk. **1295**

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SNIA spun rayon is made by SNIA VISCOSA world's largest producer of rayon staple fibre.

KEEP YOUTH IN YOUR EYES

Do your eyes betray your years? Has their youthful charm been lost through your neglect? Doleith Eye Bath—the prescription of a famous eye physician—stimulates and refreshes . . . revives the clear, alert sparkle, the youth in your eyes. Doleith Eye Bath soothes away the irritation of sun and wind and cold and dust . . . lessens the fatigue of eyestrain and relieves the discomfort caused by glaring lights. Your eyes are the windows of your soul . . . your most priceless possession. Be kind to them. Start now and Keep Youth in Your Eyes with Doleith Eye Bath!

Doleith Eye Bath is sold by leading department stores and specialty shops. If not available at your favorite store, write for the name of nearest dealer or send \$2.50 for Doleith Eye Bath ensemble, complete with de luxe sanitary eye cup and cover.

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FLOOD BUILDING
SAN FRANCISCO, CALIFORNIA

DOLEITH EYE BATH

Yolande

Yolande's new handmade blouses are dreams of exquisite needlework, fine hem-stitching and embroidery, frothy laces. Here's glamour for Spring tailleurs! Such treasures should be washed "ONLY with pure Ivory Flakes" urges YOLANDE.

IVORY FLAKES
99% pure
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*Capitalize
on your figure with*

**SUPER QUALITY
FORTUNA
FIT SIZE**

GIRDLES and PANTIES

REGULAR TALL
SHORT



A sure investment, if you're seeking to heighten the natural assets of your figure! This sleek bit of two-way stretch "Lastex" does a neat job of moulding excess curves into lithe, "million dollar" lines. Expertly knitted, fitted to perfection in three sizes, small, medium and large, in three lengths, short, regular and long. Tested for laundering!

MODEL ILLUSTRATED \$2.00

Other styles from \$1 to \$5. Also Fortuna foundations and brassieres. At your favorite store.

WOLFE & LANG, Inc. • NEW YORK CITY

AMERICA—FEET FIRST

(Continued from page 116) scarcely half a dozen pairs of silk stockings with mended "runs" out of the hordes you pass. When a break comes in the visible part of a silk stocking that stocking goes in the discard. Say it is slavery to public opinion; it is a slavery we, apparently, cherish. Right or wrong, economic or uneconomic, that's the way we are. And next to cosmetics, silk stockings have become, through the force of flattery, the most urgent personal need of the collective American girl. If she should write a new Bill of Rights—it would probably read "Life, Liberty, Silk Stockings, and the Pursuit of Happiness."

This national yearning for luxurious-looking stockings, for beautifully-made shoes, has resulted in building the industries responsible for almost a billion dollars of the twelve-billion-dollar ready-to-wear business of the country. Our pride in the national leg show maintains 700 manufacturers of silk stockings, 1,400 factories that produce our shoes. It helps to keep in business 27,000 shops that sell shoes and close to 70,000 shops whose business includes the selling of stockings. It helps to keep 320,000 shoe makers at work, 120,000 workers who produce stockings; and it contributes to the livelihood of the unnumbered thousands employed in selling them—not to speak of the contribution it makes toward beautifying the American landscape for four-

teen inches or so above the pavement.

These pretty feet and legs of feminine America have been so much discussed that they have become as much a legend as the New York skyline. But even if Nature has endowed this polyglot race with such markedly superior legs, like many another jewel, they owe their lustre to their setting. And if American shoes and stockings have not actually given American women pretty feet and legs, they have given them their reputation. European women (so we hear) envy us our shoes and our husbands; Frenchwomen entreat returning friends for American stockings and phonograph records; even the British have, at least partly, succumbed and are advertising shoes "with that unmistakable American dash."

All this reputation is based on the mass effect of so much neatness and trimness; of so many suavely-sheathed legs, so many shoes with designs scaled to the fraction of an inch in order to make your feet seem slenderer and smaller than they are. The ability of every American woman to wear these pretty shoes, these fragile, non-utilitarian stockings is the most remarked-on phenomenon of our manner of dress.

The average price of silk stockings is eighty-five cents, but you can pay almost any price you please. And the more you pay for stockings, in

DON'T CUT CUTICLES

This clever new preparation removes tough, dead cuticle without scissors, and at the same time keeps nails flexible and easy to shape. It brings out their natural beauty. It is a cuticle remover, cuticle oil and stain remover, all in one.

You may not have time for long, expensive manicures, but with Manicare you simply brush your fingertips a minute a day, to keep nails nice. No hangnails or brittleness. 35¢ at drug and department stores. Trial size at 10¢ stores.



*Courtenay's
Manicare*

SEND FOR FREE BOOKLET OF FLOWER ARRANGEMENTS



Fashion-wise American Women—

appreciate the accurate, natural coloring and decorative charm of Calart Flowers. Sold at finer department stores and gift shops, identified by this blue-and-silver seal of quality.

California Artificial Flower Co.
14V BLOUNT STREET, PROVIDENCE, R.I.

AMERICA—FEET FIRST

general, the less they wear. But the subtle distinction in shades, in quality of silk, in perfection of seams and heel makes the higher prices well worth paying—it's the difference between a corsage of sweet peas and one of green orchids. Most of the increase in cost represents a more expensive machinery, a costlier way of making; the silk accounts for only about 10% of the price. Last year's stocking bill was \$330,000,000; 275 millions of that went for labour, taxes, and company earnings.

Only 20% of the shoes sold in America cost more than \$5...but we also sell more expensive shoes than any other country. Nowhere else is there, on anything like so large a scale, the eternal experimentation for better processes of making, for increasingly better, more dependable fit. Nowhere else is there the passion for *flattering* shoe styles. Design cost, in a higher-priced shoe factory, may amount to \$200,000 a year...more even than in the expensive dress manufacturers', because the technical problems are more involved. (In the making of a single "quality" shoe, there are 227 single operations!) It is this investment in original ideas that the shoe manufacturer tries to protect through the registering of his designs at Washington, and through the activities of such an exclusive organization as the Shoe Guild, with a membership rigidly censored for quality. If the de-

sign is registered, there is a measure of protection. But to date, nothing, apparently, has prevented a new, unregistered idea in shoes from spreading within a few months from the \$20 shoe class to \$5 and below. The superficial appearance of the expensive shoe and its copy may seem almost identical at first; it is in the fit, the comfort, the subtlety, and the permanence of line, plus the few months' head-start in fashion, that the higher-priced customer gets her money's worth.

In spite of the number of original designs produced here, the American shoe maker is, on the whole, prouder of his technical perfection than of his ideas. He knows, better than any one on earth, how to take a shoe idea and make it work!

Our shoe factories and our shoe patterns are the wonder of the European makers. In the last year and a half, they have made pilgrimages in increasing numbers to this country, for technical knowledge and for design ideas.

The great American shoe makers also roam the world for ideas...and report that in their travels they come upon American designs, displayed with pride and exploited with success! But they themselves buy models in Italy, France, London—models from which they may take only a single idea or which they may copy exactly. And in a few months' (Continued on page 164)

"RACY" LINES WITH A FISH-NET VEIL



"SEA BISCUIT" BY BYRON

BYRON HATS
FIFTH AVENUE
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At Leading Stores Everywhere

WALK!

an American custom

For your first shoes of a new season--choose this good-looking new American walking shoe by Hill and Dale. It has been done in bucko, or glove-like llama calf--brown, blue, or black, with contrasting lacing and, of course, a walking heel. Hill and Dale walking shoes cost from \$6.95 to \$10 at the better stores.

Write for the name of nearest dealer to Dixon-Bartlett Co., Balto., Md.



HANDKERCHIEF OF THE MONTH

There's Old-World romance in this gay blend of blossoms with baroque scrolls. Heart-melting shades on dainty Irish linen, hand-rolled hems. Look for the label . . . at your favorite store, 50¢

Rococo



Burnel

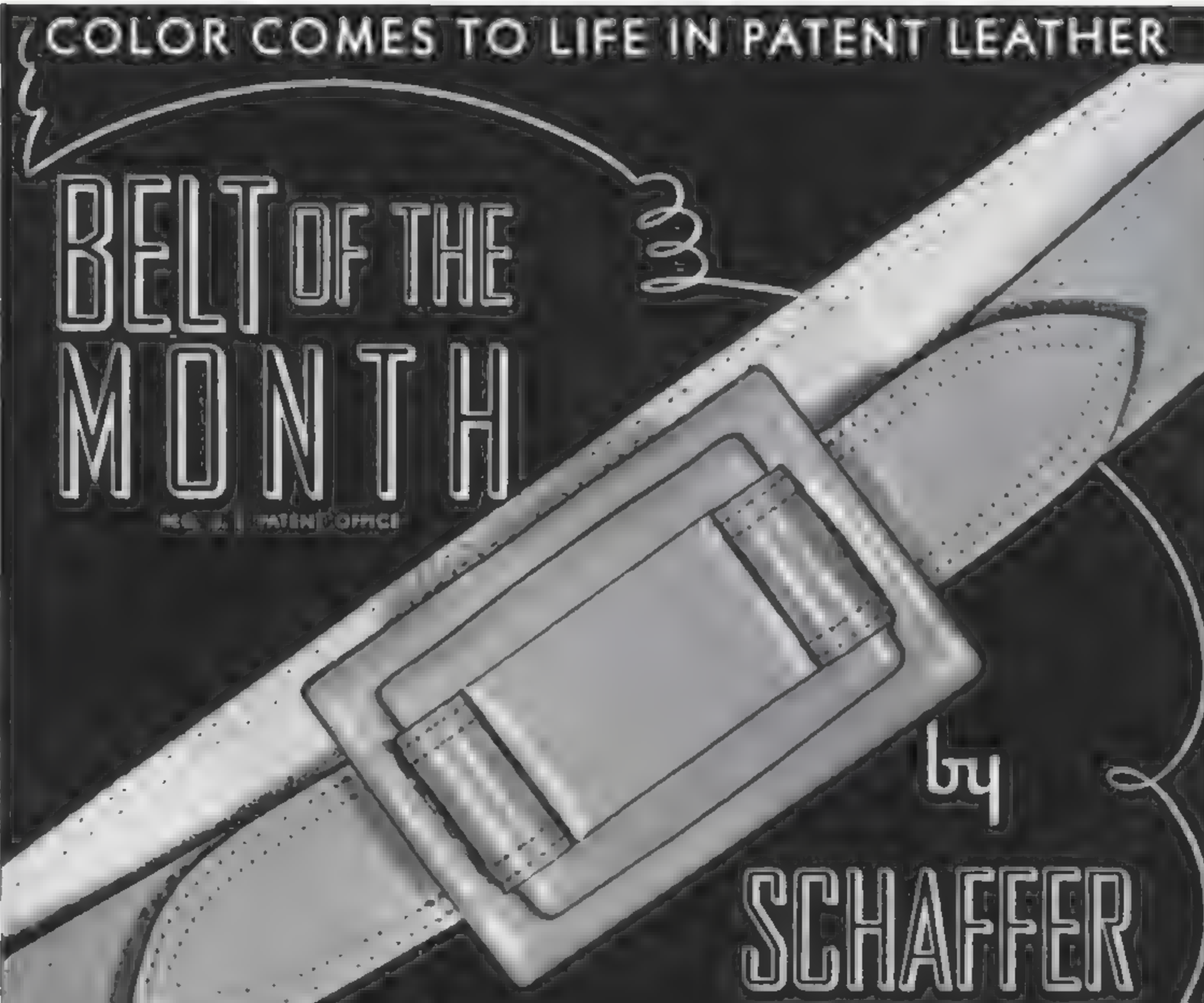
New York

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SCHAFFER

Troubadour

Something to sing about... when you brighten up with this belt, styled for spring. Of supple shoe-patent leather in glowing colors for wear everywhere. You will find it featured at your favorite fashion stores at \$1.50. Look for this belt—

mark of style and fine workmanship which distinguishes every Schaffer Original...



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Knitted of Lastex and Bemberg

Real-Form, 358 5th Ave., N. Y. C.

AMERICA—FEET FIRST

(Continued from page 163) time, Main Street, America, may be wearing a copy of a shoe that was made to order for the richest woman in the world, or the prettiest royal princess, or the wife of the most powerful statesman in Europe. Quite probably Main Street's shoes will fit better than the princess'; certainly Main Street needn't envy the princess her stockings.

And here, again, enter the forces of American business enterprise; of healthy competition and the creation of new markets; the American system of distribution from a central manufacturing source, through the medium of the ubiquitous retail store. And, with shoes, here enters the fantastically accurate system of size-grading unknown elsewhere in manufacturing history. To place in the shops of America a single shoe style in all the sizes in ordinary demand, it is necessary for the shoemaker to cut his pattern in 67 different sizes. These patterns are good for only one style—every new design requires new patterns, patterns so accurate that they allow for one thirty-second of an inch difference in length or in width. If a manufacturer has ten new styles in his collection, he has to cope with 670 different size patterns! And, when the retailer buys the shoes which ultimately find their way to your feet, he must, even if his is a very small shop, put upwards of a thousand pairs of shoes on his shelves in order to give you a choice of ten styles, in two

colours, and in the ordinary size ranges!

It is the manufacturers' fanatical precision of sizing, coupled with the retailers' willingness to gamble on what you may be going to want from him that permits you to walk into your shoe merchant's to-morrow and ask for a "dark blue suede Oxford, leather heel, size 5½ AA"; or a "morocco-brown kid opera pump, with two-inch heel, size 7B"—and stand a fair chance of getting it. A far fairer chance, need we add, than anywhere else in the world; and the *only* chance in the world of getting a shoe of comparable fit and quality at anything like a comparable price.

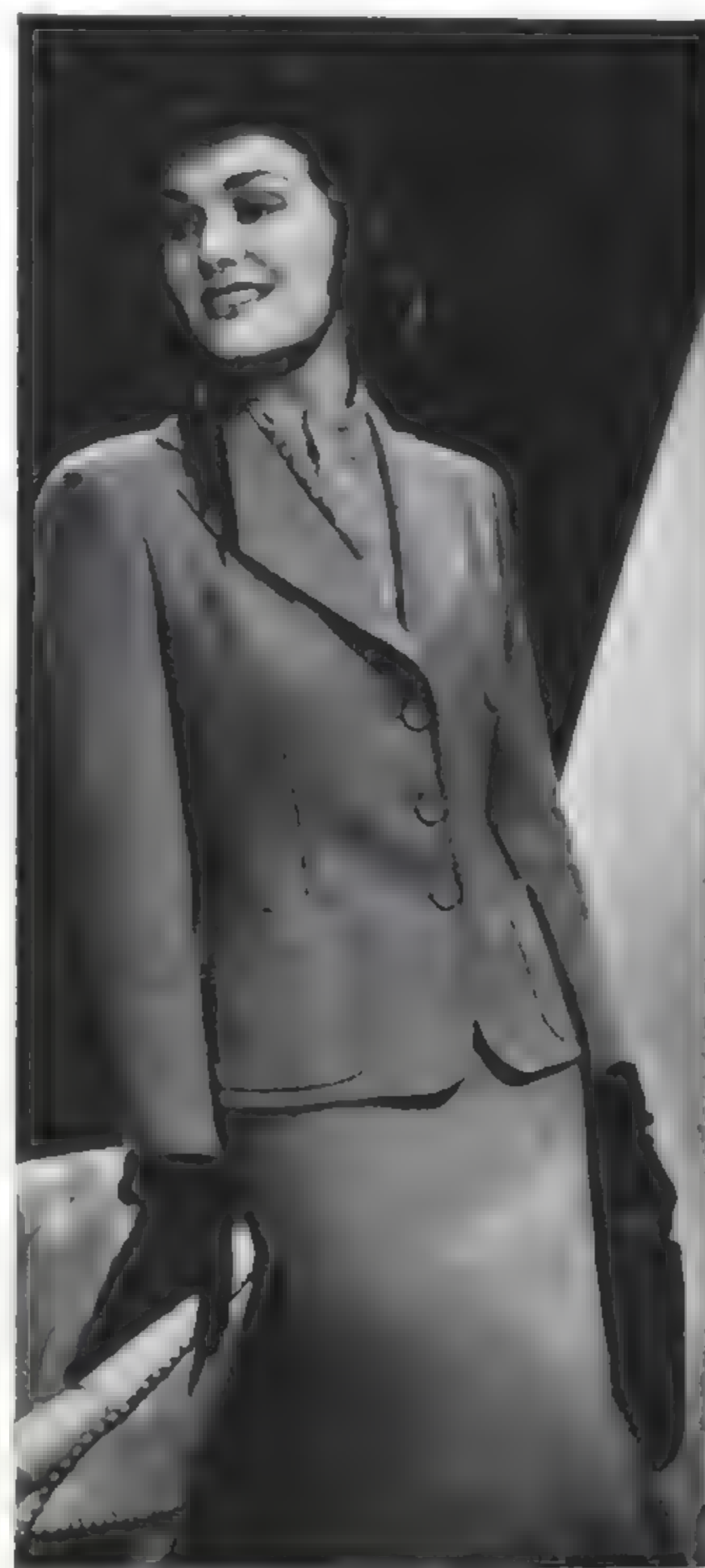
Stockings have a less elaborate system of sizing, but an even more permeating system of distribution. And the patron of a store at Clarence, Missouri (population 1286), can buy her three-thread, sheer silk stockings in Miami Tan or Beechnut Beige as easily as Fifth Avenue's charge customers can.

No wonder we are leg-conscious and foot-proud! Everything that has to do with the outer appearance of our lower extremities is the subject of so much concern from so many people; the reason for so much fashion promotion...for the outgo of so many millions of dollars...so many billions of words. And what has become the fifth industry of the nation has also become, in a large part of the country, our first concern!

A JACKET

A BLOUSE

A SKIRT



Symbol of spring, this debonair little jacket of SCOTCH NUB WOOL... Its three button front, three patch pockets and back vent give flattering proof of its man-tailoring. In natural, rose, delft blue, caramel, havana, navy. Sizes 12 to 20 and juniors. \$10.95

The ascot neck line makes this pure silk, short sleeved NEW LOOKING print blouse especially smart with jacket and skirt ensembles. In dusty rose, delft blue, duck, navy and red. \$6.95. Also in short sleeved convertible shirts in solid colors to match jacket and skirt. Sizes 32 to 40. \$3.95

Wear this skirt with contrasting or matching jacket. It's beautifully tailored, with front and back vent, slight flare and stitched bottom. For convenience and smoother fit there's a zipper slide closure. In natural, rose, delft blue, caramel, havana, navy. Sizes 12 to 20, also juniors. \$8.95

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HEINSFURTER-WEXLER & CO., Inc., 525 Seventh Ave., New York

A LEFT WING IN NEW YORK SOCIETY

(Continued from page 73) of New York society in general, and have been surprised to learn how New Yorkers are stretching amusement into excitement, curiosity into satiety, and ennui into noise; how avidly they court publicity, how cordial is their acquaintance with alcohol, how banal their places of habitat, how diminished their sense of responsibility, and, in some cases, how singular their personal morals.

The Rights themselves were a good deal alarmed by all this, realizing that the public at large would assume that they themselves had undergone similar processes of, shall we say, decadence. The authors of these articles (who had painstakingly prepared lists of three hundred of the principal figures in Café Society) announced in unison that, as a result of onslaughts from the Left, our old and traditional society was on its last legs; that, in short, "retreat" had sounded for the Old Guard.

After the daily papers had begun giving the subject so elaborate and romantic a coverage, it became evident that the Left Army was being supplied with the one kind of weapon which it apparently loved best and with which it could do most damage—a wide, complex, and spreading publicity.

Soon, everybody was comparing lists. A few of the great ladies in old society doubted their eyes when they read, in the various newspaper columns, the roster of the new elect and found it so largely composed of (1) ladies whom

they had spent many happy years in snubbing, (2) ladies of whom they had never remotely heard, and (3)—and here their eyes closed, almost as if against the commission of a sacrilegious act—ladies who were, admittedly, Hollywood favorites, hotel hostesses, blues singers, tap dancers, and gossip writers.

Nor was this all. The ranks of the opposing hosts were being scandalously intermixed. Three Mrs. Vanderbilts found, on studying the lists, that they had unwittingly catapulted themselves from their feudal castles on Fifth Avenue into Jack and Charlie's bar. Three other Mrs. Vanderbilts (ladies of a slightly higher social order, including the Panchen Lama herself) were forced to await the dawn, and the morning papers, in order to learn the exact stratum of Bohemia which they were destined finally to ornament.

One of those unhappy ladies remains to this day in doubt as to her true place in the social order, two of the columnists having listed her with the *grandes dames*, while two others had thrown her to the gipsies.

In these articles, we also learned: (1) that, in the new hierarchy, Miss Elsa Maxwell sits, like a smiling Hera, on a throne of gold; (2) that the front room of "21"—long a well-known speakeasy—has now taken the place formerly occupied by Mrs. William Astor's Louis XV. ballroom; (3) and that, even when they are at the bars of their favour—(Continued on page 166)



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TO \$30

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A LEFT WING IN NEW YORK SOCIETY

(Continued from page 165) its cafés, there is a fixed and precise order of precedence, among the members of Café Society, though, to casual observers, the order might merely seem that of ants, at large in a picnic basket.

It may be a little capacious too closely to analyse a series of articles concerning New York society which have, obviously enough, been written for the millions. But it is perhaps fair to point out that, both in their facts and implications, they have conveyed an entirely inaccurate picture of responsible society in New York, a society which has, in reality, hardly been touched by the battalion on the Left.

As a single example: Of the one hundred and thirty-five ladies who were listed as having bolted from smart and aristocratic society, two-thirds of them had never been in smart or aristocratic society at all. And, again, is it quite fair to the remaining forty-five of the ladies on those lists (all with backgrounds of taste and breeding) definitely to align them—because they now and again go to night-clubs—as who, indeed, does not?—with a group for whose background and manner of living they feel so little real sympathy?

The fact that Mrs. X.—or Mrs. Y. or Mrs. Z.—sometimes goes to cafés and night-clubs does not make her a full sister in the new order any more than her occasional visits to art galleries and concerts stamp her a member of artistic or musical society.

It was, for the Old Guard, a consoling coincidence that, shortly after the appearance of the articles which had announced their demise, they offered—at Broadway and Thirty-Ninth Street—a show of extraordinary valour and resistance. Indeed, the Lefts were so completely routed by it that they remained hidden for days in their basement bars rather than risk a fresh cannonading from the belligerent conservatives in the citadels on the Right.

The occasion of the battle was the opening of the Metropolitan opera; the gayest, most highly magnetized operatic première in many a long year. A capacity audience: Mrs. James Roosevelt, the Queen Mother, in happy attendance; the promise of a lengthened opera season; scions of ancient Dutch families arriving from their fastnesses on the Hudson, or their vaulted halls

on Stuyvesant Square; *parures* of ancient pearls, and white gloves and white ties for the entire Right army. It was, in short, though not a night of "chichi" or hoorah, certainly an evening of gala for the well-bred and well-mannered ladies in our older society.

But how, the disinterested public may ask, do the ladies who own those boxes differ from those in Café Society? Well, for one thing, while pleasure is certainly a part of their scheme of life—for they are still the great hostesses of America—their main concerns usually centre in quite different directions: in their families, for instance; their ménages, their music, their charities, churches, books, travel, gardens, children, hospitals, pictures, pianos; and even, it must be whispered, their work-bags.

There is also, in the ladies who have so long led conservative society in this city, a serenity, elegance, and moderation not always observable in those who lend so much colour, scent, and sound to life in the Stork Club. But those qualities in the box-holders at the Metropolitan are heritages from an ancient era when something very like reverence attached to old ways, old tapestries, old books, old friends, old houses, old ladies, old gardens, old servants, and old wine.

THE MOTTO OF NOBLESSE OBLIGE

And there is, finally, another important point of dissimilarity; their sense of responsibility; their willingness, impulsion even, to take on the hundred and one humdrum cares and obligations that devolve, in all old societies, upon people of position and means. In short, their determination to die, if die they must, under the banner on which *Noblesse Oblige* had been inscribed in gold. It was this last and essential point that was so completely missed by the authors of the articles in which the death of these traditional ladies had been proclaimed.

Would those authors, for example, think it remotely possible that it was the constant and aimless pursuit of pleasure among the Duke of Windsor's most intimate friends, along with a little too much publicity in the wide-awake American papers, that gave Mr. Baldwin an added lever with which to pry, from the hearts of the English



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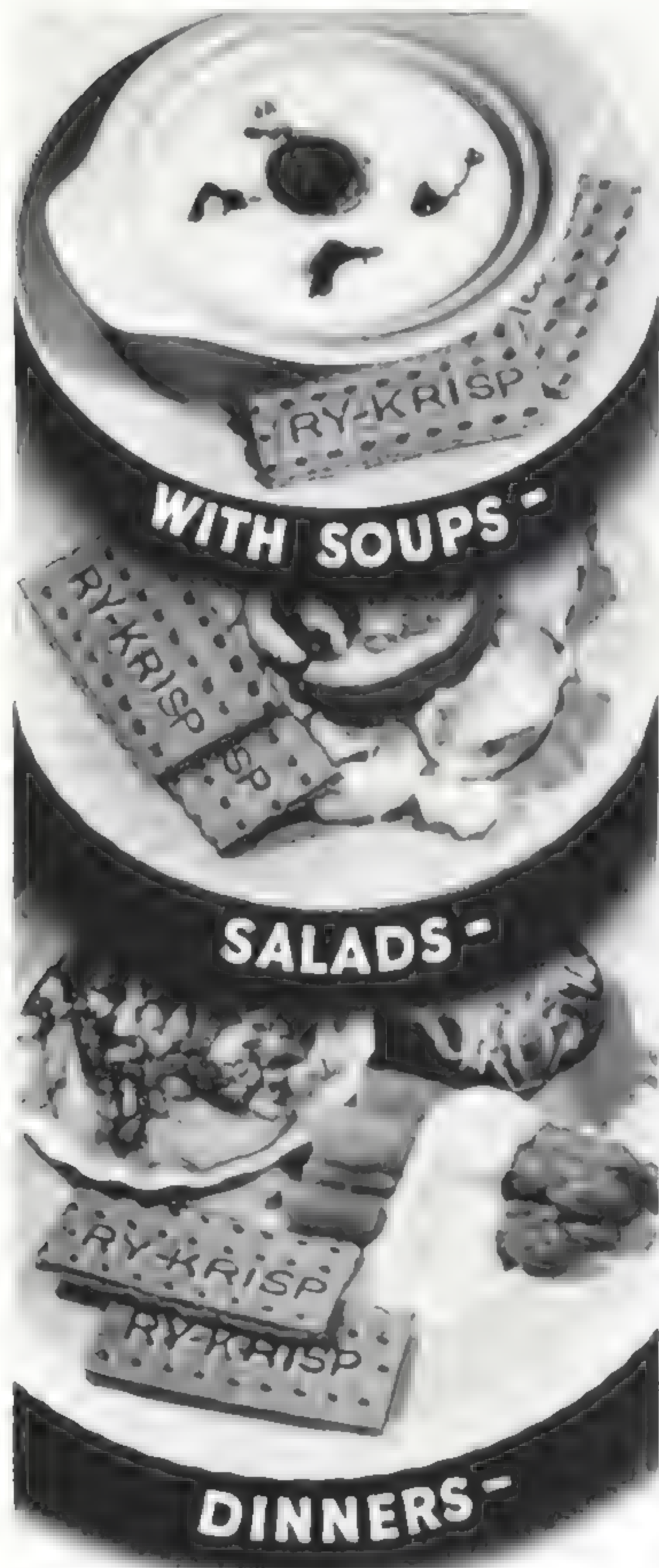
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A LEFT WING IN NEW YORK SOCIETY

people, the image of their King? Would they admit what is, after all, the truth: that it was not politics or economics which sent the King from his throne, but something which, in a sense, contained both—the turning of the old society upon the new? Mr. Baldwin and the Archbishop did represent that old society; not perfectly, perhaps, not always admirably—but how effectively! Responsibility, armed with its traditional sword, turned upon irresponsibility—and the rest is history.

THE PERIL OF RÉCLAME

Publicity, it has often been proved, is like armaments; it can eventually hurt those who use it as much as those who do not. And one of the chief dangers of Café Society (whether in New York or in the cities where similar groups have begun to show their heads) is the wide-spread publicity it awakens because of the conduct of those who inhabit it; their often fantastic entertainments, their jewels, furs, and exasperating spirit of bravado.

What is more, our society editors and candid-camera artists have not mirrored this new society in any too sensible a rôle. Indeed, if they had conspired with the rotogravure editors, they could hardly have presented its principal figures in guises more meaningless or banal. But the fault has really not been theirs. Having been allotted the task of revealing these somewhat nebulous personages to a wide-eyed world—an assignment unquestionably a little repetitive and thin—they imparted to it what colour and interest they could. The wonder is that they did, indeed, create, out of a mélange of wraiths and shadows, an entire and apparently credible mythology of fashionable giants, divorced goddesses, chain-store nymphs, and wonder-working heroes, the latter, if revealed to us at Palm Beach, in white dinner-jackets or fluted flannel slacks.

After all, it is a little difficult to impart the touch of Marcel Proust to the forgatherings of the three hundred restless and haunted spirits who, three times a day, wave at one another in an ecstasy of amazed recognition, first at the Colony, then at "21," and finally, after midnight, at El Morocco.

But the fictional touch, whether practised by Marcel Proust or by our

growing army of society editors and chatter writers, may do a lot of harm. Out of a group of moths whose nightly flutterings deserve no serious attention at all, that touch, in skilful hands, can create a series of images which take on a somewhat alarming significance. For the image of the café "socialite"—a picture which is purely artificial and little related to the facts—is something that the country at large is beginning to believe true. And, when images, particularly those which suggest any kind of danger, get into the public mind, they have a way of sticking there.

It is from such entirely trivial misunderstandings, and from such total unawareness of the real temper of the public mood, that the seeds of social disturbances sometimes spring.

Nicholas II., the Czar of Russia, not long before they went to tell him that his reign was over (so ending his dynasty, and his family, and—within a year's time—the society, liberty, and religion, of one hundred and sixty million people) had passed some pleasant hours in the country. He had written with delight (in the diary which he kept by him) of that happy experience; of the weather, of shooting a crow, and of seeing a rabbit or two. Perhaps, among all the people in Russia, he was the most surprised when they came to lead him away.

It may be absurd to predict that we are, in the near future, to see a social upheaval in America. But it is not absurd to point out that in Europe, society, whether Café or Conservative, has come upon evil days: so evil indeed that the tocsin has sounded its doom in Germany, Russia, Turkey, Poland, Spain, and Greece, and that, with it, in those unhappy countries, has gone taste, and respect for breeding, and the appreciation of art, and other amenities of the cultivated life. Nor is it unfair to point out that the figures who have so long and so colourfully ornamented society in France have—since that tragical morning of February 6, 1934—been no more happy than larks who, out of the corners of their eyes, have seen a falcon circling in the sky.

It would be a pity if the people in responsible and conservative society in this country were to suffer reprisals because of the aimless, and apparently endless, pursuit of pleasure among our idle and over-publicized rich.

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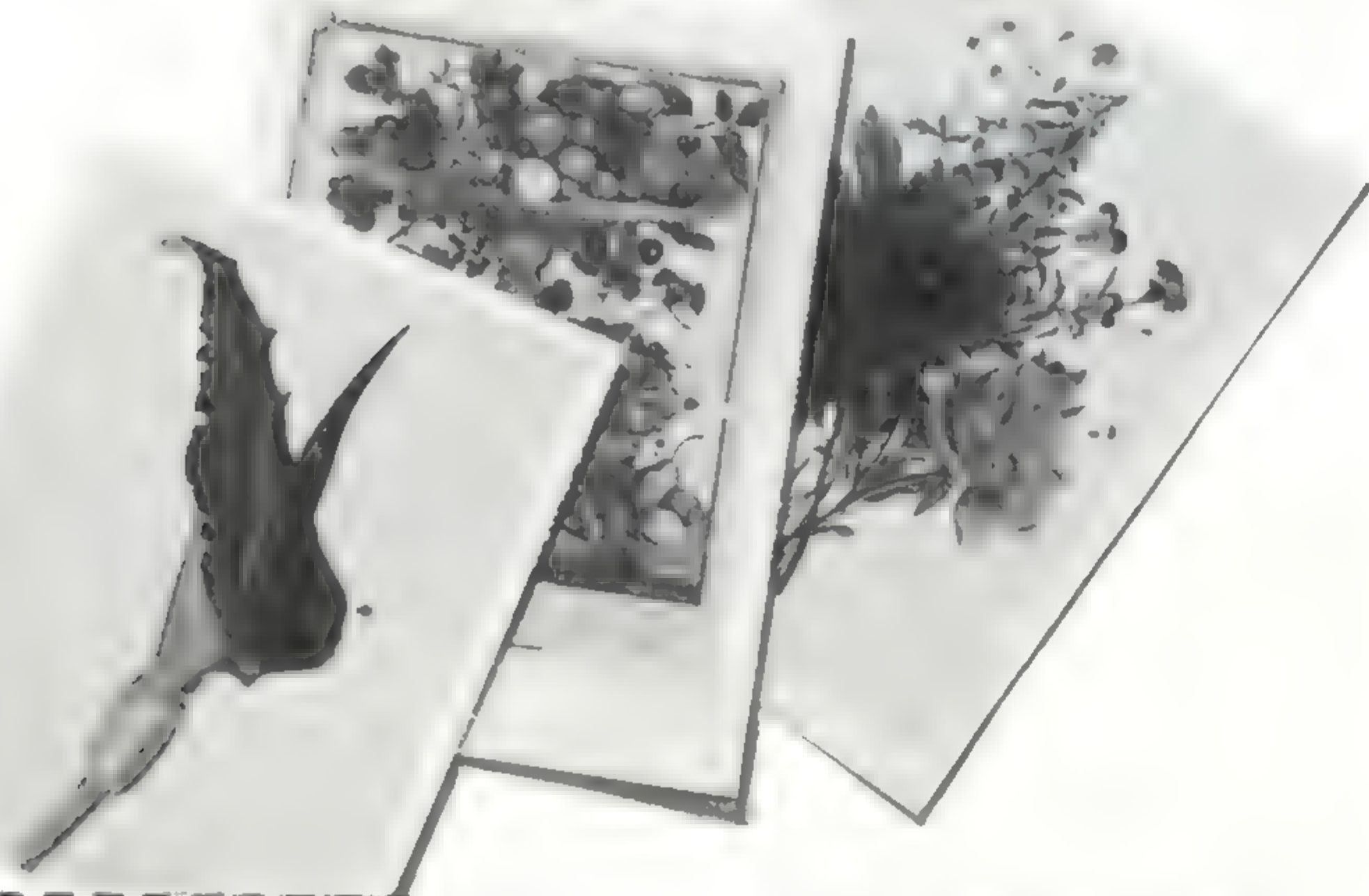
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IT DON'T MEAN A THING

(Continued from page 82) not easily won, but worth, it seems to me, any amount of patient listening.

Leopold Stokowski, Percy Grainger, Szigetti, the violinist, and many other concert artists are swing fans, but the attitude of most of the classic-music critics who have done anything but scoff has, after all, been one of merest tolerance. It is approximated by the frequently heard comment: "It's awfully interesting, so quaint, and, of course, I like it—in its place."

Probably because it was cradled in the honky-tonks and barrel-houses of the nation, swing is still considered vulgar. The general assumption that Beethoven and Handy are incompatible strangely persists. In the visual arts we may like Rembrandt and Bracque, Dürer engravings and Currier and Ives prints, Greek sculpture and African wood-carvings, and though our taste may be differed with, it will nevertheless be respected. But, though we may enjoy the "Clock" Symphony and "The Fire Bird," "Tales from the Vienna Woods" and "Swing Low, Sweet Chariot," people are surprised if we also admit a fondness for Goodman's "Roll 'Em." This is as exasperating as the fact that, when one hangs drunk with sound on the rails at Carnegie Hall, he is considered a music-lover, but when he sways with the crowd in front of the band-stand at the Savoy he is an addict, a nut, and a fanatic.

HOT VERSUS CLASSIC

It just isn't true that if you like the classics you can't like swing, but it will continue to pass as a truth as long as the mistake is made of judging hot music by classical standards instead of accepting it for what it is: a form undeniably smaller in scope than the symphony, but a new form, with new idioms, new principles, and new criteria.

Hot instrumental music can not be wedded to fixed melody. When a swing man "takes off," he abandons the lines and dots and creates a new melody, the quality of which depends on his ingenuity in the employment of hot idioms. When two men "take off" at the same time, there is immediately the danger that their ideas may conflict, and, obviously, the greater number of

"cats" improvising simultaneously, the greater the likelihood of chaos. That's why it's infinitely more difficult for a "full" band, of twelve men or more, really to play hot than a small band. Special scores—orchestrated swing—must be written to exploit the tonal possibilities of the ensemble. At the same time, allowance must be made for ad-lib choruses so that the "cats" can get their licks in.

JUST HOT

Often scores are so over-orchestrated that the spontaneous quality necessary to real swing is lost in "effects." This is true, for example, of Duke Ellington's "Crescendo and Diminuendo in Blue." One has to listen intently for the simple blues theme which runs through the wild modernistics to get anything out of it. At best, it's much further removed from pure swing than his earlier "Harlem Speaks," "Wall Street Wail," "Black and Tan Fantasy," or "Creole Love Call." The Duke has been writing compositions for his fine coloured band for years. He has created a kind of swing peculiarly his own, and he is so prolific that one can overlook an occasional miss.

The best of the full bands, besides Benny Goodman's, for uncompromised swing is the coloured group of Count Basie, one of the best hot pianists. His "One O'Clock Jump" and "Swinging at the Daisy Chain" are swing classics. For simpler jam, in its purer form, one must turn to the work of some of the smaller bands, got together for the sole purpose of recording, and often made up of a mixture of black and white stars from the big bands. Most notable of these is the band of Teddy Wilson, the famous Negro pianist of Benny Goodman's Trio and Quartet. Try his "Blues in C Sharp Minor" on your die-hard friends—it works with surprising frequency.

Scat singing, like Cab Calloway's, is an attempt on the part of singers to ape instrumentalists. A small dose of scat is all right, but one tires of it quickly. The human voice wasn't intended to be used as a clarinet; singing was meant to be a combination of music and poetry. With the best hot singers, there is an occasional gliss, an appoggiatura, a small liberty with the tempo, but the swing lies in the tone and phrasing. (Continued on page 170)

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IT DON'T MEAN A THING

(Continued from page 169) Records are the only means we have of preserving swing performances. And they serve another purpose for swing, that of bringing people together, a basic function of art in general. The thing to do is get into a jam session around a phonograph and listen. After a while, if it's in you to be sent, you'll be sent.

HOT DANCING

Swing causes muscular response in almost every one. Some listen with just a tapping of the foot or a bobbing of the head, and some are impelled to express what they feel in more lively actions. It is only necessary to watch hot dancers respond to jive to realize that they are true appreciators. I believe hot dancing first came really close to the spirit of jazz in the Charleston, almost fifteen years ago. There appeared a certain wildness, a certain eccentricity which has been carried through all the changing steps to the present day. The Charleston was responsible for that. The white man claimed to have invented it, but it really originated in old Negro spirituals. "The Same Train," for instance, had that beat. It was adopted by jazz and became the basis for a whole series of rhythmic schemes widely and continually employed.

With the Charleston step, dancing became more open in form and acquired something of the nature of a show dance. At the same time it became more and more complicated. The present-day hot dance routine is as involved as a professional tap-dancer's, at least as it is done at the Savoy.

Lindy Hop is several years old, but it is still retained as the generic term for the new kind of dancing. "Peckin'," in which the head goes back and forth as a pigeon's does when it walks; "Truckin'," a shuffling movement; "Shaggin'," a hopping step; the "Gaze-afar," looking off into the distance with a hand at the forehead, as if shielding off the sun, first in one direction, then in the other; the "Suzi-Q," done with bent legs, a wiggle of the hips, and a slap at the knees—are all single manœuvres included under it.

To become a proficient Lindy Hopper requires, besides an innate handiness with the feet, a special feeling for hot rhythms and a lot of plain,

hard work. The coloured boys and girls are up at the Savoy almost every afternoon, practising for hours to a phonograph. They have invented a lot of steps which have no names, and there is in their dancing an ecstatic quality very much like that apparent in the performance of the swing men. Comparatively few become expert. Thus, of the hundreds of couples on the floor of the Savoy on a Saturday night, only about a dozen will be so outstanding that people gather around them just to watch. Spectators on the floor is a new phenomenon, common both to hot music and to hot dancing.

In the newest dance, "The Big Apple," there is a logical development from the tendencies indicated in the Lindy Hop during the past few years. The swing-your-partner movement, reminiscent of the old square dance, was becoming more and more a key step. And every once in a while two or more couples would make a place for themselves in a corner of the dance floor and go through a series of identical steps.

TWIST OF THE SQUARE DANCE

But this was not enough. Someone hit upon the idea of exploiting the form of the old square dance, in swing time. He got a group of Lindy Hoppers in a circle around him and called out the various steps: "Jig Walk, Shag to your right, Truck to your left," and so on, going back as far as the Black Bottom in the search for variations. The dance started among the Negroes in the South and has spread rapidly, so that the Big Apple platform has become a regular accessory of the dance-hall. The platform is a circular, wooden affair, fifteen or twenty feet in diameter and a couple of feet high, which is dragged out to the centre of the floor on special Big Apple nights.

There is something sentimentally satisfying about the fact that the almost extinct square dance has come to life again, though in a strange form. The "Big Apple" is just as true a folk-dance as was the one in which our grandparents took part to the tune of fiddles, and the kids may make it a national institution. Like the "cats" who send them, the youngsters are going to town all over the country with a "Peck" and a "Gaze-afar" and a "Suzi-Q."

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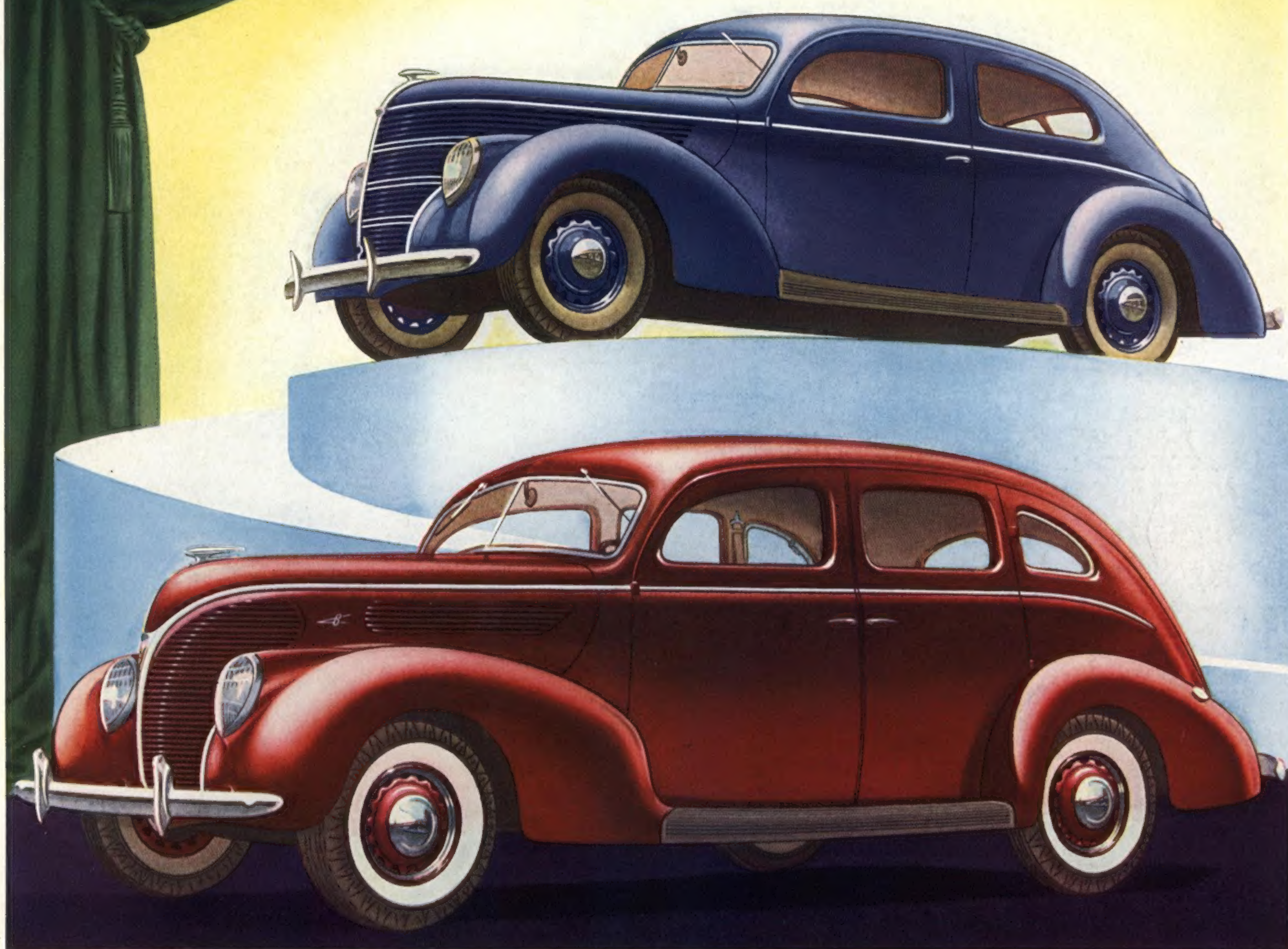


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Miss Gray is keenly interested in skating. Above, Miss Gray executing figures on the Rockefeller Plaza Skating Pond in the heart of Manhattan.



Here the alert photographer catches Miss Gray against the statue of Prometheus, as she strikes the graceful finish of a backward Charlotte Stop.



Above, completing the spectacular right outside circle backward. "After doing spirals, fade-aways, and figures a few times," Miss Gray says, "I'm quite tired..."



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MISS Beatrice Gray, popularly known as Milo, is a typical member of the modern-minded younger generation. Although her family and connections are v-e-r-y prominent socially in New York and Boston, Milo is simple and unaffected—charmingly democratic in outlook. When she made her debut last fall, she was well-known to Newport and New York society. Though her coming-out year is the most exciting and busiest in a girl's life, Milo finds time to study fashion designing and writing—and to indulge her natural fondness for sports. She swims, plays tennis and golf, and loves to hunt.

"But my favorite sport," Milo

says, "is figure skating!" She has made four trips abroad, paying visits to world-famous skating centers—Innsbruck, Gstaad, and Krynica. At Beaver Dam, the Long Island pond popularized by the younger set, she is a familiar figure. She stops frequently to refresh herself with a Camel. "My friends know that I smoke nothing but Camels. So when they say, 'Want a cigarette, Milo?' I know they're offering me a *Camel*."

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Milo Gray, as dramatized by a society photographer, in blue satin. She's smoking a Camel. "Camels are tops with my friends also," she says. "At the parties this winter I noticed that people prefer that delicate Camel flavor!"

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